

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 686.—Vol. 41.

Registered for transmission abroad.

APRIL 1, 1900.

Price 4d.; Postage, 1½d.

Annual Subscription, Post-free, 58s.

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Licentiate Examination Syllabus will be ready about Easter.
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Novello & Co., and "Cecilia," Augener & Co.); Concert Fantasia,
Op. 1, A. Freyer (Novello & Co., Augener & Co., edited by Best); Air
with variations and Finale Fugato, H. Smart (Novello & Co.).
The A.R.C.O. Examination commences on July 23. Paper Work
on July 24.

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MONDAY EVENING, APRIL 30, AT 8.

Toccata in F (Orchestrated by Esser) Bach.
Song—"Che farò" ("Orfeo") Gluck.

Symphonic Prelude—"Le Sang des Crépuscules" Percy Pitt.
(First time of performance.)

Song—"Polonaise" ("Mignon") Thomas.
Miss LILLIAN BLAUVELT.

Symphony in B minor, No. 6 ("Pathétique") Tschaikowsky.
Duet (Elsa and Ortrud), Act II., "Lohengrin" Wagner.

Prelude and Closing Scene ("Parsifal") Wagner.
Miss LILLIAN BLAUVELT and Miss CLARA BUTT.

TUESDAY AFTERNOON, MAY 1, AT 3.

Overture—"Egmont" Beethoven.
Symphonic Poem—"Sur la mer lointaine" Léon Moreau.

Song—"Non mi dir" ("Don Giovanni") Mozart.
Madame ALBANI.

Symphony, No. 3, in E flat ("Eroica") Beethoven.
Recit. and Air—"Sweet Bird" Handel.

Prelude ("Lohengrin") Wagner.
Overture—"Carnaval Romain" Berlioz.

WEDNESDAY EVENING, MAY 2, AT 8.

Overture—"Manfred" Schumann.
Rapsodie Sicilienne Ch. Silver.

Violin Concerto in D minor, No. 4, Op. 44 Max Bruch.
Mons. YSAÏE.

Symphony, No. 7, in A Beethoven.
Violin Solo—"Chaconne in D minor" Bach.

{ (a) Trauermarsch ("Götterdämmerung") Wagner.
{ (b) Overture—"Die Meistersinger" }

THURSDAY AFTERNOON, MAY 3, AT 3.

Overture—"Tragic" Brahms.
Overture—"Hiawatha" Coleridge-Taylor.

Violin Concerto, No. 4 Viouxtemps.
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Symphony, No. 8, in F Beethoven.
Ballade for Violin and Orchestra Percy Pitt.

{ (a) Prelude and Liebestod ("Tristan") Wagner.
{ (b) Prelude to Act III. ("Lohengrin") }

FRIDAY EVENING, MAY 4, AT 8.

Overture—"Der Freischütz" Weber.
Air—"Iphigénie en Tauride" Gluck.

Orchestral Poem—"Thalaba, the Destroyer" Granville Bantock.
Madame BLANCHE MARCHESI.

Suite—"Casse Noisette" Tschaikowsky.
Symphony, No. 5, in C minor Beethoven.

Scena—"Ah! Perfido" Beethoven.
Madame BLANCHE MARCHESI.

Overture—"Tannhäuser" Wagner.
SATURDAY AFTERNOON, MAY 5, AT 3.

Overture—"Leonora, No. 3" Beethoven.
Symphonic Poem—"Le Chêne et le Roseau" Chevillard.

Song—"Der Hirt auf dem Felsen" Schubert.
Miss LILLIAN BLAUVELT.

Symphony in B minor ("Unfinished") Schubert.
Song—"Voci di Primavera" Johann Strauss.

Symphonic Poem—"Le Rouet d'Omphale" Saint-Saëns.
Miss LILLIAN BLAUVELT.

{ (a) Forest Murmurs ("Siegfried") Wagner.
{ (b) Ride of the Valkyries ("Die Walküre") }

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Mr. Alfred Gibson, taken at the Karoly Studios, Nottingham; and a Part-song, entitled "How dear to me the hour," by Mrs. Alicia A. Needham.

ALFRED GIBSON.

THE first English violinist of note seems to have been Davis Mell, who flourished about 1650. This gentleman was not only upon terms of more than scraping acquaintance with his instrument, but he was originally a clockmaker; therefore it may be assumed that he was an excellent timeist. Anthony à Wood records that Mell was "one of the Musick to King Charles I.," and that he had "a sweet stroke." He further describes him as a "well-bred gentleman, not given to excessive drinking as Baltzar was." Conjointly with one George Hudson, Mr. Davis Mell was the first Master of the Musick, and thus led Charles the Second's "four-and-twenty fiddlers," established by that monarch in 1660, in imitation of Louis the Fourteenth's "Vingt-quatre violons du Roi."

John Banister (1630-1679) was also a distinguished native fiddler. In 1663 he was appointed to be "Chief of His Majesty's violins." But he is said to have been dismissed by the King for an impertinent remark concerning the appointment of French musicians to the Royal band. Pepys in his inimitable Diary (20 February, 1666-7), in recording a gossiping visit to Whitehall, says: "Here they talk also how the King's viallin (!), Banister, is mad that the King hath a Frenchman come to be chief of some part of the King's music, at which the Duke of York made great mirth."

Matthew Dubourg (1703-1767) is the next in order of notable home-made violinists. He is said to have first appeared as a boy at one of the concerts of Thomas Britton, "the musical small coal man," when, standing on a joint-stool, he performed a solo by Corelli. Tradition says he was so frightened that he nearly overbalanced himself. Dubourg became conductor of the Viceroy's band in Dublin. He played in the orchestra at the first performance of Handel's "Messiah" (1742). On his return to London he became a member, probably leader, of the King's band, and played at Handel's oratorio performances. Dubourg was a very brilliant performer. On one occasion he introduced a cadenza of such extraordinary length, with excursions into various remote keys, that when he ultimately arrived at the shake which

terminated the cadenza, Handel, to the great delight of the audience, shouted, "You are welcome home, Mr. Dubourg."

Passing over the name of Bridgetower, who, notwithstanding his patronymic, was not an Englishman, it would be ungracious not to make mention of Spohr's distinguished English pupil, Henry Blagrove (1811-1872) and Mendelssohn's friend, J. H. B. Dando (1806-1894), who, like Blagrove, was excellent as a quartet player and teacher. It was of these two pioneers in English quartet playing—plus Henry Gattie (second violin) and Charles Lucas (violoncello)—that the younger Dubourg wrote the following poetry:—

Ye birds, that haunt by night or day grove,
Yield, yield in dulcetry to *Blagrove*.
How sweet and exquisitely natty,
Those trills ancillary, from *Gattie*.
And list! t' enhance our joy what can do
The "even tenor" of smooth *Dando*.
Then, in the stream of sound to hook us
"Deeper, and deeper still," comes *Lucas*.
Come, for one hour be *Pleasure's* pet!
Oh! come, and hear a choice Quartet
Diffused by this consummate set.

The foregoing prelude, having as its subject-matter eminent English violinists who have held high office in the King's band of Musick, and to whom quartet playing in this country owes so much, not unnaturally leads to the consideration of the Leader of the Queen's Band and the violaist of the "Pop." quartet, who forms the subject of this biographical sketch.

George Alfred Gibson was born at Nottingham, the birthplace of Henry Blagrove, on October 27, 1849. His father was a professional violinist in the town. He had the reputation of being a good teacher, with a good elementary method and clean style, attributes which he inculcated into his violinist son. Mr. Gibson had a small band of some eight or ten performers, of which Master Alfred was the side drummer. "The practice of the side drum is exceedingly good for the wrists," he observes. For two years he was a violin pupil of Henry Farmer, a Nottingham violinist, with whom he worked through Spohr's school, Kreutzer's studies, De Beriot's solos, and the one-string solos of Paganini. "But," Mr. Gibson observes, "the teaching of those days was very different from what it is now. For instance, I never played a scale!"

THE ONE STRING THAT BROKE!

Alfred Gibson made his first appearance in public when he was quite a child, when he performed a set of variations by Thirlwall on a theme from Donizetti's "L'Elisir d'Amore." At one of the Saturday night concerts in the Exchange Hall, Nottingham, he played Paganini's solo on one string. "Some one said to me," recalls Mr. Gibson, "It would seem so grand if you were to cut the other three strings while you are on the platform." This I did, but unfortunately I touched the remaining string, with the result that in the second variation

the string broke, and the bridge went down smash! As I was playing on a three-quarter size fiddle I could not borrow another instrument, and therefore the whole thing came to grief. In a notice of the concert, the writer naively remarked, 'Something happened to Master Gibson's fiddle.' At the age of eleven he was one of a concert party, organised by Henry Nicholson the flautist, that toured about the country, their perambulations extending from the South coast of England to as far North as Dundee. Although Master Gibson was considered a juvenile Paganini, he had a rival in the company in the person of "the inimitable Mr. Mackney, the world-renowned delineator of negro character," whose "Nigger Paganini" on the violin was "a most extraordinary performance, and showed the great adaptability of the instrument to produce all the usual farm-yard sounds, as well as an excellent imitation of the hurdy-gurdy!" In regard to the boy fiddler—the un-niggered Paganini—a critic observed: "The performances of Master Gibson on the violin were really as surprising as they were gratifying. In height he scarcely reaches to the top of his music stand, yet the firmness and accuracy of his bowing, and the strength and clearness of tone he elicited from his instrument would have done credit to one much older than himself."

The violin was not the only instrument of his boyhood. He had made some progress with the pianoforte, when he heard that a harmoniumist was required for the then newly-built Peas Hill Unitarian Church, Nottingham. He at once set to work to teach himself the harmonium, with the result that, at the age of fourteen, he obtained the post. He doubtless thought himself passing rich with £5 a year!

FIRST QUARTET EXPERIENCES.

Quartet playing was a very early love which soon became deep rooted in his artistic nature. It was wooed in a curious way. The proprietor of the Shakespeare Hotel in Nottingham was an amateur violoncello player. He formed a quartet party, which met at the hotel on Sunday evenings. Young Gibson, with his father, attended these music-makings as a listener. One Sunday the leader failed to put in an appearance, whereupon the twelve-year-old "Alfred the little" was asked to take "first violin." He did, and read Beethoven's C minor Quartet (No. 4) at sight, to the astonishment of his adult colleagues. His enthusiasm in the cause of concerted music became intensified by the practice that was frequently afforded him of playing Corelli's trios for violin, violoncello, and double-bass.

Ever since he was fourteen years old Mr. Gibson has earned his own living. His experience as a violinist has been as varied as his industry has been and is unceasing. For two years he led the orchestra of the New Theatre in his native town. He subsequently

toured about the country as first violin of some travelling opera companies. Thus he was constantly adding to his store of practical experience, and it is hardly necessary to say that he embraced every possible opportunity of "picking up."

Like many a country-born lad, Gibson set his face towards London. To that "smoky nest" he—at eighteen—came in 1867. His first engagement was in the band of the Prince of Wales's Theatre, in Tottenham Street, where Robertson's "Caste" was then having its successful run. The young fiddler's pay was only twenty-six shillings per week. As he spent an undue proportion of those shillings in music, he certainly did not fare sumptuously every day; and it would cause no surprise to know that he discovered a place where the inner man could be dinnerly refreshed at an exceedingly small cost.

FIRST WAGNER OPERA IN LONDON.

In 1870 he made a decided upward step when he was engaged as one of the first violins of the Italian Opera band conducted by Signor Arditi at Drury Lane. The season was a memorable one. It witnessed the production of a Wagner opera for the first time in London—to wit, "The Flying Dutchman," on July 23, 1870. "Mignon" also received—on July 5, 1870—its initial representation before an English audience, when Ambrose Thomas and his brother came to London to personally superintend the rehearsals and performance. Mr. Gibson played in both these works. There is an orchestral story told of the genial Arditi's early English to this effect. With a laudable desire to obtain efficient performances, Arditi was prone to insist upon more rehearsals than the English players had hitherto been accustomed. Upon a remonstrance being addressed by one of the band to the conscientious conductor, Arditi replied: "Well, if you do not like it, you can *went*."

Mr. Gibson only remained at Drury Lane for one season. In 1871 he became a member of the orchestra of the Royal Italian Opera, Covent Garden, in which he remained for twelve years. He also played in the New Philharmonic orchestra, at the Birmingham Festival of 1882, when Gounod's "Redemption" was produced, and at one of the Hereford Festivals. Thirty years ago there was comparatively little teaching to be had for good violinists in London. The great army of lady performers, for instance, had not come into existence. The best teaching was practically in the hands of three or four of the best known men. An off-season engagement was in the orchestra at Newcastle-on-Tyne, consisting of fifty performers from London, conducted by Dr. William Rea. At one of these popular and admirably directed concerts, which were continued for several seasons, Maurer's Concerto for four violins, with orchestral accompaniment

"was rendered with exquisite taste by Messrs. Carrodus, Betjemann, Ralph, and Gibson"—four excellent native violinists, two of whom, alas! have joined the majority.

HANS VON BÜLOW AND HIS MUSIC STAND.

For eight years Mr. Gibson played in the orchestra of the Choral Union Concerts, Glasgow, of which Hans von Bülow was, for one season, the conductor. Mr. Gibson relates a funny story of Bülow's encounter with his (the conductor's) music stand. This structure was of iron and in construction telescopic. While Bülow was in the midst of giving some directions to the orchestra, down went the desk. Bülow thereupon raised it and made the screw, as he thought, secure. The vibrations of the orchestra, however, loosened the screw, and while Bülow was giving some further admonition to the band, the aggravating downward propensities of the desk asserted themselves for the second time. A third experience of this looseness on the part of the stand proved to be too much for the irascible Hans. He could stand it no longer. He took up the offending structure—which had a very solid iron foundation—and hurled it, smash and crash, over the platform-rail down upon the floor of the room in utter disgust and fiery fury.

"THE POPS."—LISTENER AND PERFORMER.

Thus far the record of Mr. Gibson's life and his livelihood has been that of an orchestral player. But he was anxious to seek other fields of work. To revert to the time of his coming to London, he took two lessons from Henry Blagrove—all he could afford. Blagrove found fault with his pupil's method. He started him on a new and better tack, of which Gibson took the fullest advantage. He lost no opportunity of hearing the best players. He was a humble listener at the "Pops,"—in the shilling seats, of course. At one time he lodged in the uppermost story of 202, Piccadilly, immediately opposite the entrance to St. James's Hall. The window of his room was so high that he had to mount a chair in order to look down upon the street below. On Saturday afternoons he would stand on the said chair in order to see the great Joachim and the distinguished Piatti make their exit from the Hall over the way after the rehearsal. Little did he then think that he would become the honoured colleague of two such incomparable artists in the "Pop." quartet. And here it may be added that he has received constant kindness from both Dr. Joachim and Signor Piatti. In order to keep himself from getting rusty in his quartet playing, he and three other congenial spirits met week by week to spend an hour or two in this delightful field of stringed instrument art. Mr. Gibson's first appearance at the Popular Concerts was in Svendsen's Octet in A, on January 23, 1882. He frequently went into the provinces with Joachim and others as the violaist of the

quartet. Mr. Arthur Chappell had his eye upon him. After a period of excellent service as second viola, he, upon the resignation of Herr Straus, in 1893, became *the* viola of the party, a post he still worthily holds. It is hardly necessary to say that he is much esteemed by his colleagues, no less for his artistic insight in the interpretations of the chamber music of the great masters than for his personal worth.

Not the least pleasant of his quartet experiences are those connected with Mr. Dannreuther's chamber music-makings at his residence. Mr. Gibson was a member of the quartet for about twenty years—beginning with second violin, then changing to viola, and finally becoming first violin.

THE QUEEN'S PRIVATE BAND.

"November 5, 1893," is the date of the Warrant, signed by the Lord Chamberlain, appointing Mr. Alfred Gibson "leader" of The Queen's Private Band. This document somewhat quaintly admits him "unto the Place and Quality of Leader in Her Majesty's Band. To have, hold, exercise and enjoy the said Place, together with all Rights, Profits, Privileges, and Advantages thereunto belonging."

The Queen's Band, of about forty performers, plays in the Drawing-room at Windsor or Osborne, after dinner, from about 10 to 11 p.m. The Queen is much interested in the music that is performed and is a most appreciative listener. The programme on one evening during the past month consisted of the following selection, conducted by Sir Walter Parratt, Master of the Queen's Musick:—

Overture, "Shamus O'Brien" ...	Stanford.
Entr'acte, "La Colombe" ...	Gounod.
Allegro moderato, "Unfinished Symphony" ...	Schubert.
Nocturne, "La Navarraise" ...	Massenet.
Masque, "As You Like It" ...	German.
(a) Introduction.	(c) Children's Dance.
(b) Woodland Dance.	(d) Rustic Dance.

The inclusion of two compositions by English composers in the programme is most gratifying acknowledgment of native art, and will go towards disproving the prevalent idea that only foreign music finds favour in Court circles.

A BUSY TEACHER.—OXFORD.

Mr. Gibson is one of the best known—certainly one of the busiest—of London violin teachers. He began his teaching career at Oxford, to which city he devoted nearly three days per week. He led the quartets at the University Musical Club, of which he is an honorary member, and is now, as ever, a very welcome guest. He has very happy memories of those Oxford days, and a "present of silver" is tangible proof of the regard in which he was held by the Musical Club. At an "open performance" (May 25, 1886), when M. Camille Saint-Saëns was the guest of the evening, and when the programme largely

consisted of that distinguished composer's works, Mr. Gibson played the Rondo Capriccio (Op. 28), violin solo, by M. Saint-Saëns, and, with the French visitor, Beethoven's Sonata in G (Op. 96) for violin and pianoforte. It may not be without interest to give, as a specimen of the good work done by the University Musical Club in Oxford, the programme of the "500th meeting," held October 18, 1892, when the following works were performed:—

Sextet for Strings, in B flat (Op. 18) ... Brahms.

Messrs. A. GIBSON, H. H. JOACHIM, A. HOBDAY,
A. J. SLOCUMBE, C. OULD, and J. H. BOWMAN.

Variations, for two Pianofortes, on a Theme
by Beethoven, in E flat (Op. 35) ... Saint-Saëns.
Sir W. PARRATT and Mr. JAMES TAYLOR.

Quintet for Strings, in D, No. 7 ... Mozart.

Messrs. A. GIBSON, E. H. FELLOWES, A. HOBDAY,
A. J. SLOCUMBE, and C. OULD.

As at Oxford, Mr. Gibson's teaching connection rapidly grew in London. He is now Professor of the violin at the Royal Academy of Music and the Guildhall School of Music, where his lessons are much sought after. Last year—on June 26—to commemorate his jubilee, he was presented by his past and present pupils with an oil portrait of himself, painted by M. Olivier, a Broadwood pianoforte, a music stand and baton, and a specially designed album containing the autographs of the subscribers. The occasion furnished a gratifying proof of the esteem in which Mr. Gibson is held by those who have benefited, and who still benefit by his conscientious and clever teaching.

STRADS!

Golf is Mr. Gibson's recreation. He has a fancy for engravings and a weakness for Strads! His Strad viola—a very fine specimen—once belonged to Charles Reade, the novelist. His Strad violin is a superb red specimen, dated 1713. His Guadagnini too is hard to beat.

Royal Academy Students of the seventies will remember "Alice Curtis, Westlake's pupil," who so daintily played Sterndale Bennett's "The Lake, the Millstream, and the Fountain" at one of the concerts. The aforesaid Miss Alice Mary Curtis—the "Potter Exhibitioner" of 1874—is Mrs. Alfred Gibson.

The career of the subject of this biographical sketch furnishes a striking instance of what may be done by the combination of self-help, dogged perseverance, and boundless enthusiasm. Compared with many young students of the present day, "advantages"—which, by the way, are not always unmixed blessings—were unknown to Alfred Gibson. He has had to work his way up the ladder in the face of many privations and difficulties. All honour then to a man who, by sheer force of character and sturdy steadfastness, has so galvanized his natural artistic instincts as to have enabled him to attain his present distinguished position.

"THE CELEBRATED ODE IN HONOUR OF GREAT BRITAIN, CALLED RULE, BRITANNIA."



"THE first eight notes of 'Rule, Britannia,' typify the British character." Thus, in effect, spake Richard Wagner. And who will say him "Nay"? The fine old tune has so triumphantly ridden upon the waves of recent national rejoicings that no apology is needed for a few words concerning its history.

One hundred and sixty years ago—or, to be more precise, on August 1, 1740—Frederick, Prince of Wales (son of George II. and father of George III.) organized a *fête* of some splendour at Cliveden, near Maidenhead, then the place of abode of His Royal Highness. The following extract from the *London Daily Post* of August 2, 1740, gives an account of the Royal birthday and Hanoverian Accession commemorative festivities at "Cliveden's proud alcove":

Last Night was perform'd at the Gardens of Cliefden (in Commemoration of the Accession of his late Majesty King George, and in Honour of the Birth of the Princess Augusta, their Royal Highnesses the Prince and Princess of Wales, with all their Court, being present) a new Masque of Two Acts, taken from the various Fortunes of Alfred the Great, by Mr. Thomson; and performed by Mr. Quin, Mr. Milward, Mrs. Horton, and others from both Theatres; also a Masque of Music, call'd The Judgment of Paris, writ by Mr. Dryden [Congreve]; and concluded with several Scenes out of Mr. Rich's Pantomime Entertainment, perform'd by himself, and others of his appointing, particularly The Skeleton Scene in Merlin's Cave, and the Dwarf Scene in Orpheus and Eurydice. Also

The famous Signora Le Barbarini (newly arriv'd with Mr. Rich from Paris) performed several Dances, and so much to the Satisfaction of their Royal Highnesses, that His Royal Highness was pleas'd to make her a very handsome Present. And the whole was conducted with the utmost Magnificence and Decorum.

This open-air function was repeated on the following evening, and we learn from the *Daily Post* of August 5 that "the whole was exhibited upon a Theatre in the Garden composed of Vegetables and decorated with Festoons of Flowers." The libretto of the first piece in the entertainment was shortly afterwards published under the title of:—

ALFRED: a Masque. Represented before Their Royal Highnesses The Prince and Princess of Wales, at Clifden, on the first of August, 1740. London: Printed for A. Millar, over against St. Clement's Church, in the Strand. MDCCLX.

Very near the end of the Masque a *Hermit* exclaims:—

Behold, my Lord, our venerable Bard, Aged and blind, him whom the Muses favour. Yet ere you go, in our lov'd country's praise, That noblest theme, hear what his rapture breathes.

Thus
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This utterance is immediately followed by "An Ode," which begins with the familiar words:—

When Britain first at Heav'n's command
Arose from out the azure main
This was the charter, the charter of the land,
And guardian angels sung this strain:
Rule, Britannia, Britannia, rule the waves;
Britons never, never, never will be slaves.

The variants in the fourth and eleventh words of the refrain, as compared with the present-day version, will not escape observation.

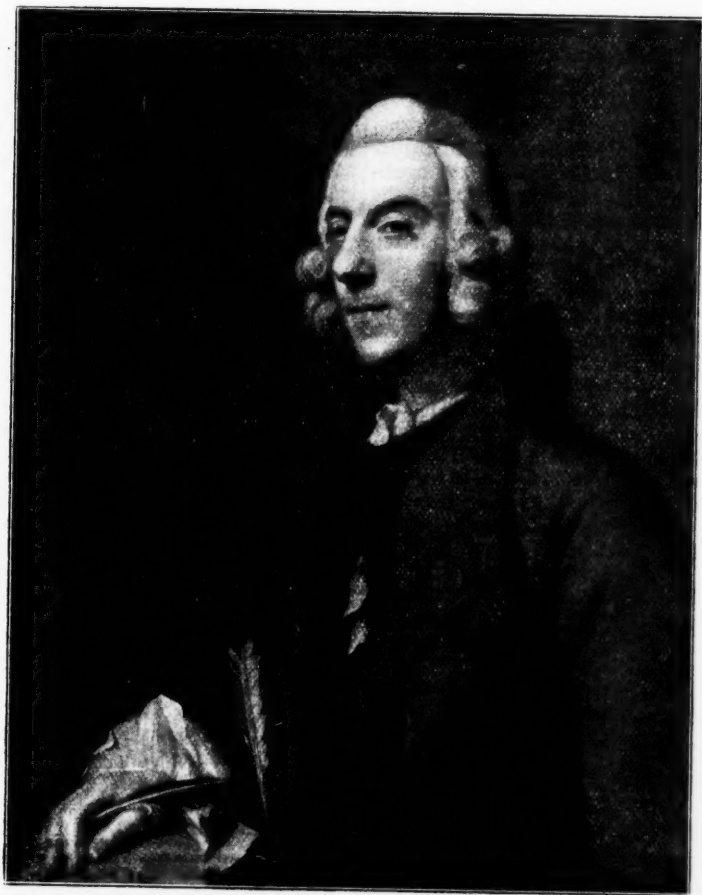
remembered, was also performed at Cliveden. The title-page of this "Masque of Music" reads thus quaintly:—

The Music in the Judgment of Paris. . . . To which (By particular desire of several encouragers of this work) are added The celebrated Ode in Honour of Great Britain, call'd RULE BRITANNIA, and Sawney and Jenney, a favourite Dialogue in ye Scotch stile. The whole composed by

THOMAS AUGUSTINE ARNE.

Opera Sesta.

London: Printed for Henry Waylett, at the Black Lyon in Exeter Change in ye Strand, and sold by him and at all Music Shops in London and Westminster.



PORTRAIT OF DR. ARNE, FROM AN OIL PAINTING BY JOHN ZOFFANY, R.A. (1733-1810).
(In the possession of Mr. Alfred Littleton.)

Thus far nothing has been said concerning the music of "Alfred" and the composer thereof. But all the world knows that it was the handiwork of Dr. Thomas Augustine Arne (1710-1778), a typical British melodist, to whom we are indebted for "Where the bee sucks" and other characteristic tuneful tunes. The music of "Rule, Britannia," first appeared in print at the end of the score of Dr. Arne's "Judgment of Paris," which, it will be

It may be assumed that "Rule, Britannia," speedily attained popularity—perhaps in Dublin, where the Arnes may have performed it during their visit to the Irish capital—a popularity sufficient to justify the designation "celebrated"; or was its adoption in the nature of a propheticism? "Rule, Britannia," in its original form, is set in the key of C for solo voice (*Alfred*) and chorus, which latter enters at the familiar refrain. It is scored for

trumpets, drums, violins (1 and 2), oboes, violas, bassoons, and basses.

Five years after the Cliveden function, Arne transformed the masque of "Alfred" into an opera. In this form it was produced at Drury Lane Theatre, on March 20, 1745, "for the benefit of Mrs. Arne." An advertisement in the *General Advertiser* of the above date refers to the work as "an Historical Musical Drama, call'd Alfred the Great, King of England. The Musick was composed by Command of His Royal Highness the Prince of Wales, and never perform'd in England, but at His Royal Highness's Palace at Cliefden. . . . The Musick by Mr. Arne. To conclude with a celebrated Ode in Honour of Great Britain, in imitation of those formerly sung at the Banquets of Kings and Heroes." After stating the prices of the seats—Boxes, 6s.; Pit, 4s.; First Gallery, 2s. 6d.; and Upper Gallery, 1s. 6d.—the advertisement apologetically continues: "Mrs. Arne humbly hopes the Town will not be offended at the small Advance of the Price, this Performance being exhibited at an Extra Expence, with regard to the Number of Hands, Chorus Singers, building the Stage, and erecting an Organ; besides all other incidents as usual. The Ladies are desir'd to send their Servants by Four o'clock."

Not the least interesting feature of the advertisement is the following reference to the date—March 20: "The above day is fix'd on to avoid interfering with Mr. Handel." Probably March 21 was originally contemplated for the "benefit," as on that day "Mr. Handel" gave a performance of his oratorio "Joseph" at the King's Theatre, Haymarket.

The question naturally arises: Was Handel present at Mrs. Arne's benefit? If so, did he listen to "Rule, Britannia," with an attentive and a retentive ear? We trow so. In the same year he started upon his "Occasional Oratorio," wherein will be found the following strain:—



There is no need to further trace the history of "Rule, Britannia." It has so thoroughly become the national utterance of the people that, as Southey said, "it will be the political hymn of the country so long as she maintains her political power." The music—which Beethoven called "a folk-song"—needs no eulogy. "It is," says Mr. W. Barclay Squire in the "Dictionary of National Biography," "perhaps the finest national song possessed by any nation, and for which alone, even if he had produced nothing else, Arne would deserve a prominent place amongst musicians of all countries."

A curious use to which the patriotic tune has been put may be mentioned. That somewhat

eccentric, but earnest-minded divine, the Rev. Rowland Hill (1744-1833), is stated to have remarked that "the devil should not have all the best tunes." By this the reverend gentleman implied that all non-sacred tunes are of the evil one! Rowland Hill demonstrated the courage of his convictions by writing a hymn in the same metre as "Rule, Britannia." Here is its first stanza:—

When Jesus first, at Heaven's command,
Descended from His azure throne,
Attending angels join'd His praise,
Who claim'd the kingdoms for His own.
Hail, Immanuel! Immanuel we'll adore,
And sound His fame from shore to shore.

This used to be sung with great heartiness by the vast congregations who worshipped in Surrey Chapel, Blackfriars Road, the scene of Rowland Hill's ministrations. The music, including Dr. Arne's original interludes, appears in an oblong folio volume, a copy of which lies before us, entitled:

Volume the Second of a Collection of HYMN TUNES sung at SURREY CHAPEL, arranged for three and four voices, with a thorough bass, correctly figured for organ or piano forte, and respectfully dedicated (by permission) to the Rev. Rowland Hill, A.M., by B. JACOBS, organist of Surrey Chapel.

Full justice was done to this version of the original words and Arne's music at the conclusion of a sermon preached by Rowland Hill, in Surrey Chapel, on December 4, 1803, when it was sung by a crowded congregation of volunteers who had enrolled themselves in view of the threatened invasion of this country by the great Napoleon. That the patriotism of Englishmen is no new thing is proved by the fact that no fewer than 341,600 sons of Britain had voluntarily offered at that crisis in the nation's history to defend these shores against "old Bony."

A German version of "Rule, Britannia," is, we venture to think, practically unknown. But Mr. W. H. Cummings possesses a three-page song, which he has kindly allowed us to see for the purposes of this article, entitled:—

RULE BRITANNIA.
Frey Uebersetzt.
Hanover.

Gedruckt bey J. L. Lamming, Hofbuchdrucker.

The music follows Arne's original version of the tune, except that the refrain is indicated "Chor," without its being harmonized. The first stanza reads thus:—

Britannia, aus des Meeres Schoos,
stieg auf des Schöpfers Wink hervor.
Dir zog hochahndend dein Genius das Loos,
und jubelnd sang ein Engelchor:
Herrsch' Britannia! der weite Ocean
sey deinem Scepter unterthan.

As Arne's name is not given as the composer, it may be assumed that "Rule, Britannia," was regarded by the German publisher as an English folk-song. Unfortunately the copy is not dated, but it bears signs of a good old age; and, as it was issued by a Hanover publisher,

the inference is that the original version was taken thither by one of the Hanoverian people who were connected with the Court of King George II.

In conclusion, reference may be made to the use of the theme of "Rule, Britannia," by two of the greatest masters of music—Beethoven and Wagner. Beethoven wrote a set of five variations for pianoforte on the tune, which, however, is not one of his happiest efforts in the variation form. Wagner composed an overture on Arne's melody, which was duly performed under his direction at Riga in 1837, during his conductorship period at that port. In 1840 he sent the score to the Philharmonic Society in London. Tradition says that the manuscript was addressed to a high official of that Society, but, as the postage was not sufficiently prepaid, this gentleman refused to take it in! Is the packet still in the "Dead Letter Office"? Perhaps the orchestral parts may come to light some day. With what interest would this early work of Wagner's, on a theme so congenial to Britishers, be listened to in London. The tune has been used with much ingenuity by British composers in two instances. The first is that by Thomas Attwood in his Coronation Anthem, "O Lord, grant the King a long life," composed for the coronation of William IV. (*vide* MUSICAL TIMES, June, 1897, p. 377), and by Sir Alexander Mackenzie in his exhilarating overture "Britannia."

The portrait of Dr. Arne, here reproduced for the first time, is by John Zoffany (1733-1810), a celebrated portrait painter of his day. Zoffany was one of the founders, in 1768, of the Royal Academy. His Arne picture may have been exhibited at some of the early Exhibitions of the Royal Academy, which began in 1769. But a search through the catalogues has failed to identify it, as in those days the names of the sitters were not given. The portrait came into the possession of the Sacred Harmonic Society in 1868. Upon the dissolution of the Society, eighteen years ago, it was purchased by the late Mr. Henry Littleton. Zoffany's fine picture is considered to be by far the best portrait of the composer of "Rule, Britannia."

"WHAT IS ART?"

(Continued from page 161.)

At the beginning of his sixth chapter, Count Tolstoy asks a question which leads straight to one of the fundamental ideas of his general argument. Here it is:—

"How could it happen that that very art which in ancient times was merely tolerated (if tolerated at all) should have come, in our times, to be invariably considered a good thing if only it affords pleasure?"

To this query our author makes an extended and, at the same time, very precise reply—one

with which we may not agree, but which, nevertheless, justifies careful attention and is not without claims upon respect. If we follow his answer and are convinced by it, we shall, at the end, find ourselves believing that what we now call art is but the product of decomposition. Evidently, therefore, the matter immediately before us is serious. Count Tolstoy enters upon it with a definition:—

"The estimation of the value of art (*i.e.*, of the feelings it transmits) depends on men's perception of the meaning of life; depends on what they consider to be the good and the evil of life. And what is good and what is evil is defined by what are termed religions."

Following this we are told that all art transmitting feelings in accord with the general religious sense was held to be good. Such art is found in the prophetic books and psalms of the Hebrew scriptures; in Greek expressions of the joy and energy of life; in the efforts of Buddhism to free humanity from the yoke of animalism, and so on. From this rule Christianity is not exempt. Its "good art" in the first ages of the faith appeared in the form of legends, lives of the saints, sermons, prayers, and hymn-singing. Later, there arose what our author calls a "Church Christianity," which set up a celestial hierarchy similar to the pagan mythology, introduced the worship of Christ, the Virgin, saints, martyrs, and their images; the whole tending to establish blind faith in the Church and its ordinances. When this form of debased Christianity prevailed, the art which sprang from it was nevertheless good, since it corresponded to the general religious view of life. From this it would appear that the criterion of true art is found in devotion to that which the religion of the time and place teaches, and in a consensus of opinion with regard thereto.

Down to the time of the Crusades all went well in the sense just expressed, but then a change for the worse began. Count Tolstoy's *betés noirs*, the upper classes, started it, and I now go on to describe how and why they did it, premising that I merely state succinctly that which our author argues at length.

Decadence began when the upper, wealthy, and educated classes of Europe had their faith in Church Christianity disturbed; as a result of acquaintance with the classics and perception of the disagreement between Church doctrine and Christ's teaching. Unable any longer to accept Church Christianity, and not having the moral strength to follow true Christianity, the great ones of the earth "were left without any religion, with but the external forms of one, which they supported as being profitable and even necessary for themselves. In reality, these people believed in nothing, just as the Romans of the first centuries of our era believed in nothing. But at the same time these were the people who had the power and the wealth, and these were the people who

rewarded art and directed it." What followed upon this godlessness? The upper classes adopted the pagan notion that life's meaning consists in personal enjoyment. Their standard of good was found in pleasure (to which beauty ministers), and they took to themselves the gross conceptions of the primitive Greeks, already condemned by Plato. Upon this understanding of life the theory of modern art was formulated.

So does the Russian author explain to himself the popular belief that beauty (pleasure) is the end of art, and that when art does not confer pleasure it is, in point of fact, not art at all. The believers in this theory declare that it was recognised by the ancient Greeks, and Tolstoy discusses the point in a very interesting way. But I must refer the reader to his book* for our author's argument, and pass on towards the musical questions which more intimately concern the readers of this journal.

In his seventh chapter Tolstoy lays down another proposition, declaring that when the upper classes lost faith in Church Christianity their art became distinct from that of the lower orders. Hence there were two arts existing side by side—that of the vulgar many, and that of the genteel few. Of these the art of the vulgar was the truer, because resting upon the basis of religion. An impassable gulf, according to Tolstoy, separates these forms, since "fashionable art is wholly unintelligible to the people." Up to this point, with a few reservations, I have found my judgment giving consent to the author's arguments, but here I am distinctly not with him. Read the subjoined extract:—

"That which is enjoyment to a man of the rich classes is incomprehensible, as a pleasure, to a working man, and evokes in him either no feeling at all, or only a feeling quite contrary to that which it evokes in an idle and satiated man. Such feelings as form the chief subjects of present-day art—say, for instance, honour, patriotism, and amorousness—evoke in a working man only bewilderment, or contempt, or indignation. So that even if a possibility were given to the labouring classes, in their free time, to see, to read, and to hear all that forms the flower of contemporary art (as is done to some extent in towns by means of picture galleries, popular concerts, and libraries), the working man (to the extent to which he is a labourer, and has not begun to pass into the ranks of those perverted by idleness) would be able to make nothing of our fine art, and if he did understand it, that which he understood would not elevate his soul, but would certainly, in most cases, pervert it. To thoughtful and sincere people there can therefore be no doubt that the art of our upper classes never can be the art of the whole people."

* An English translation of "What is Art?" is issued in the Scott Library (Walter Scott, Limited) at a very low price. The translation from the Russian MS. is by Mr. Aylmer Maude, whose also is an important Introduction.

All this may be true in the case of some countries, or, if not obviously true, apparently a reasonable deduction; it may apply to Russia, for example, but certainly not to England. Here there is no such division between the art of the rich and of the poor, or, if there be, the workman is, say, a better musician than his idle and wealthy neighbour. Count Tolstoy evidently knows nothing about "people's concerts" in London, at which oratorios and cantatas, symphonies and overtures are received with enthusiastic appreciation; he knows nothing about the musical state of Welsh miners and quarrymen, or of Yorkshire operatives, and he is equally ignorant of the steady, unswerving efforts made by humble amateurs all the country over. Count Tolstoy's whole case, as far as it appears in the extract given above, breaks down hopelessly within our island bounds. The music of the rich is not incomprehensible to the poor, nor have the humble folk any such feelings as bewilderment, contempt, and indignation with regard to it. For other countries I leave other writers to speak.

Proceeding (Chapter 9), our author holds that three results have followed from the degeneracy of the upper classes as set up by their loss of religious faith. "The first great result was that art was deprived of the infinite, varied and profound religious subject matter proper to it. The second result was that having only a small circle of people in view, it lost its beauty of form, and became affected and obscure, and the third and chief result was that it ceased to be either natural or even sincere, and became thoroughly artificial and brain-spun." These consequences our author traces in modern poetry, painting, fiction, drama, and even music, which last, as he truly says, should be intelligible to everybody. I pass over much of his terrible indictment (the book can be read) the sooner to reach certain observations on music which will interest us all.

"An acquaintance of yours, a musician of repute, sits down to the piano and plays you what he says is a new composition of his own, or one of the new composers. You hear the strange loud sounds, and admire the gymnastic exercises performed by his fingers, and you see that the performer wishes to impress upon you that these sounds he is producing express various poetic strivings of the soul. You see his intention, but no feeling whatever is transmitted to you except weariness. The execution lasts long, or at least it seems very long to you, because you do not receive any clear impression, and involuntarily you remember the words of Alphonse Karr, 'Plus ça va vite, plus ça dure longtemps' ('the quicker it goes, the longer it lasts'). And it occurs to you that perhaps it is all a mystification; perhaps the performer is trying you—just throwing his hands and fingers wildly about the keyboard in the hope that you will fall into the trap and praise him,

and then he will laugh and confess that he only wanted to see if he could hoax you. But when at last the piece does finish, and the perspiring and agitated musician rises from the piano evidently anticipating praise, you see that it was all done in earnest. The same thing takes place at all the concerts with pieces by Liszt, Wagner, Berlioz, Brahms, and, newest of all, Richard Strauss, and the numberless other composers of the new school, who unceasingly produce opera after opera, symphony after symphony, piece after piece." We cannot deny the general truth of these words. Many of us have "been there," and know.

For the present, however, Tolstoy lets music off lightly, with just an indication of modern obscurity and emptiness. But this is only a respite. Execution comes later. On the other hand, summary justice is done upon Continental decadents in painting, poetry, and fiction. Baudelaire and Verlaine, "now accepted as great poets," are whipped with scorpions from the Count's presence. Both are "contemptible and commonplace in subject-matter"; the first elevated gross egotism into a theory and replaced morality by a cloudy conception of beauty; while Verlaine's idea of life consisted in "weak profligacy, confession of his moral impotence, and, as an antidote to that impotence, in the grossest Roman Catholic idolatry." Such, in their kind and manner, are the decadent painters, novelists, and dramatists. The slime of rottenness is on them all.

Do you suppose that Tolstoy encourages, or even permits us to rail against decadent art because we do not understand it? He does nothing of the kind. Mercilessly logical, he turns upon us who prefer what we call a better-ordered and saner art with this argument:—

"Such an attitude towards this new art is quite unjustifiable, because, in the first place, that art is spreading more and more, and has already conquered for itself a firm position in society . . . secondly, and chiefly, because if it is permissible to judge in this way of the productions of the latest form of art, called by us Decadent art, merely because we do not understand it; then remember there are an enormous number of people—all the labourers and many of the non-labouring—who, in just the same way, do not comprehend those productions of art which we consider admirable: the verses of our favourite authors—Goethe, Schiller, and Hugo; the novels of Dickens, the music of Beethoven and Chopin, the pictures of Raphael, Michael Angelo, da Vinci, &c."

All forms of art which have not the feelings of religion as their source and the good of life as their end are thus declared to be false—varying in the measure of their unreality perhaps, but still, without exception, false.

Next month I shall follow Tolstoy into his extended indictment of music as we now know it.

JOSEPH BENNETT.

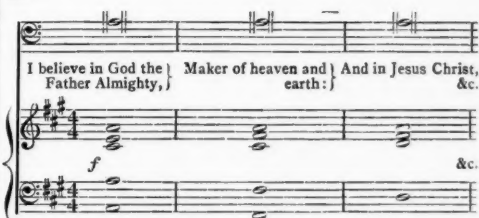
ORGAN ACCOMPANIMENTS.

By EDWIN H. LEMARE.

(Concluded from page 164.)

It is an accepted truism to say that music is an indispensable element in worship. Nearly every thoughtful and intelligent worshipper feels the power of music, and instinctively demands it. The day has gone by when one can be satisfied with the lifeless and dreary reading of Psalms, Responses, and Creed. One naturally feels that something more is wanting; something which brings life and spirit into the service. Music, we feel, does this. It brings out, at least to those of a musical or artistic temperament, the meaning of the different parts of the service, and helps to convey to the mind what it is apt to lose sight of through constant repetition of well-known phrases.

Now, nowhere is the help of music in this respect more needed than in the saying of the Creed. The Creed has been called "An act of intellectual adoration"; but in order that this may be a reality and not a mere formality, the mind must be in a state of intelligent acquiescence. The constant repetition of the Creed has the effect of dulling the sensibilities as to its meaning; but I think it is possible, by a judicious accompaniment, to bring out the force of the well-known words. The old diatonic style of accompaniment is too monotonous and uninteresting to be considered in any sense a help. Such, for instance, as—



This, of course, merely fulfils the function of keeping the choir in tune; but, judged from an artistic point of view, it would be better to omit the chords and merely sustain an organ note. The accompaniment to the Creed ought to be a complete improvisation in itself: as far as possible in strict time, and with an interesting outline for the melody. The choir should be trained to keep the pitch however softly the organ may be played. If there is any tendency to flatten, a single note held down by the thumb of either hand, say on the Great Wald Flute (8-ft.), will have a far better effect—assuming that the choir have been trained to listen carefully to the organ—than by increasing the tone of the instrument. Listen attentively to the words throughout, and try and get your accents to coincide with them as far as possible. If you should have wandered from the key, get back in good time in order

to prepare for the key of the Amen. A few bars of dominant pedal serve this purpose very well. Regarding the registering, I should suggest the Swell Celeste (if the beats are not too quick) with perhaps sub and super-couplers, or very soft 8-ft. without couplers. Do not herald "the third day" with a trumpet fanfare on the Great, but make your accompaniment descriptive and sympathetic in the way of changes of harmony, in preference to changes

of stops, &c. It goes without saying that no chord should be used in which the reciting note does not form a portion, except possibly during a passage where the reciting note is used as a *pedal*. Every discord should, of course, be properly resolved. We will suppose the choir are reciting the Creed on the note A. Something like the following (which I have written down from a phonographic record, taken at my own church) might be played:—

Andante. ♩ = 60.
Sw. (soft 8 ft.)
p

MAN.

Ch. (soft 8 ft. to Sw.)

PEDAL.

&c.

The same remarks apply to the Lord's Prayer, only in this case let your accompaniment be very soft and only just audible in the church.

A few suggestions as to playing Anthems, Masses, &c., from the ordinary pianoforte arrangements of the orchestral score may be acceptable. If your anthem should be taken from one of the well-known oratorios, and a full score of the work is not available, you are, of course, somewhat handicapped; but if it is possible to look at the score first, you can indicate roughly in your copy how the music is laid out for the orchestra. Thus, for instance, the playing of a passage as a solo on the clarinet that is written for the strings would be avoided. A rough idea may be gathered from

the compass of some of the motives and phrases. If a certain phrase went down two or three times to the A below middle C, it would not be written for the oboe. It is a great pity that so many organ stops are wrongly named, as, for example, the Horn stop, which is frequently found in the Swell. This resembles the horn of the orchestra about as much as the double-bass resembles the piccolo! I think the stop that is most akin to the soft tones of the horn is the Great Claribel or Wald Flute. The Swell Oboe, if coupled to this, sometimes adds to the effect, providing the shutters are closed, or nearly so. The stops in an organ by a first-rate builder, that do somewhat approach orchestral tone, are the

Flute, Clarinet, and Orchestral Oboe, and if the Gambas are really good one can produce a very good representation of the strings.

Do not be tempted to play the pedal part an octave too low, especially in fugal movements. If you are in doubt as to where the double-bass enters in a fugue, pedal the bass part of the chorus *only in the same pitch*.

A suitable introduction to the anthem is most important. This should, as much as possible, be in perfect sympathy with what is to follow, both in regard to key, time, and rhythm. In many anthems which commence *ff* it is effective to work up a gradual *crescendo* on a dominant pedal, and then to start right away without any pause.

I have occupied so much space that I am obliged to curtail these remarks and leave further suggestions on this subject to a future occasion. In concluding these unpretentious hints on organ accompaniments, I trust I may not be considered a faddist. But I think it better to err—if, indeed, it is erring—on the side of soft accompaniments than on that of a too loud and dramatic style.

OCCASIONAL NOTES.

MANY happy returns of the Century to Beethoven's First Symphony. This, the No. 1 of the immortal nine, was first performed at the Burg Theatre, Vienna, on April 2, 1800. The occasion was the first concert that Beethoven—then twenty-nine years of age—gave for his own benefit. The performance began at 7 p.m. and the programme was as follows:—

1. Symphony Mozart.
2. Air from the Creation Haydn.
3. A Grand Pianoforte Concerto "played and composed" by Beethoven.
4. The Septet Beethoven.
5. Duet from the Creation Haydn.
6. Improvisation by Beethoven on Haydn's Emperor's Hymn.
7. Symphony, No. 1 Beethoven.

No key, and therefore no clue is given as to the Concerto, but it was probably either that in C or B flat. The Septet had been previously performed at Prince Schwarzenberg's, where it had "pleased immensely."

No less than six months passed before the concert received any notice in the great German musical paper of the day—the *Allgemeine musikalische Zeitung*. From the columns of this periodical we learn that Beethoven's Concerto (key not given) contained many beauties, especially the first two movements. The Septet was a work showing great taste and feeling, and Beethoven improvised in a masterly manner. The new Symphony gave evidence of "much art, novelty, and wealth of ideas," but—oh! those "buts" of the critics—the wind instruments were too much in evidence, and thus the symphony was more after the manner of military music (*Harmonie*) than real orchestral music! It appears that there were some quarrels—"differences of opinion" perhaps is better—in regard to the conductorship of the concert. Beethoven thought that Wranitzky was the best man, but the band disliked him and they preferred Conti. Thus, with Wranitzky at their head, they vented

their disapprobation of Beethoven's choice by making mistakes in the concert-giver's "No. 1." In accompanying the concerto they took no trouble in following the soloist—this sort of thing has been noticed within a hundred miles' radius of Charing Cross—they showed no feeling of delicacy, and so on. In parts of the Symphony they even became so lackadaisical that, notwithstanding the conductor's beat, these obstreperous bandmen—especially the wind players—infused no fire into their performances. Poor Beethoven! Well may the critic pathetically ask: "What sort of effect could even the most exquisite of compositions make under such circumstances?"

THE first performance in England of Beethoven's No. 1 took place at a concert given by Giambattista Cimador, at the Great Rooms, King's Theatre, on May 18, 1803, three years after its production in Vienna. (It should be noted that orchestral parts were not printed till the end of 1801.) A search amongst the London newspapers for a notice of Mr. Cimador's concert, in order to see what the London critics—if perchance there were any at that time—said about Beethoven's C major Symphony, has proved fruitless. As a matter of fact, the newspapers of that time (1803) were full of war news! Does not history repeat itself?

SOME important alterations have been made in the regulations for the Music Competitions at the Paris Exhibition since the first details were furnished, of which a summary was given in our last issue (p. 167). It had been originally intended that *all* choirs who competed for prizes should sing in French. But when it was pointed out that such a condition would almost exclude foreign choral societies, the authorities obligingly consented to allow foreign choirs to sing in their own languages, and to offer similar prizes to those offered to French choral societies, such awards to be specially competed for by the foreign choirs. The principles upon which the French competitions were primarily planned precluded foreign choral societies from entering; but choral societies from the British Isles will now be able to enter and compete for special prizes open to all foreign countries, providing the entries are sent in soon enough to satisfy the French authorities.

THE annual Bridlington Musical Festival—with a band of 70 players and chorus of 170 voices—is to be held on the 26th inst. The choral works selected for performance are Verdi's Requiem (Manzoni), Cole-ridge-Taylor's "Death of Minnehaha," and Stanford's "Revenge." The orchestral features will include Beethoven's Eighth Symphony and "Coriolan" Overture, Mendelssohn's "Midsummer Night's Dream" Overture, Wagner's "Siegfried Idyll," Berlioz's "Carnaval Romaine," and the Incidental Music to the "Wasps" of Aristophanes, composed and to be conducted by Mr. T. Tertius Noble. Mrs. Bosville will sing Liza Lehmann's vocal scena "Endymion," and Mr. Bosville will, as heretofore, be the conductor-in-chief. It is satisfactory to learn that the low pitch will be used at the concerts.

THE prize of £20 offered by Mr. Alexander for the best Quintet for horn and strings has just been awarded to Mr. Emil Kreuz. Mr. Alexander is now offering an additional prize for a Pianoforte Quintet, of which particulars may be obtained from Dr. Yorke Trotter, 22, Princes Street, Hanover Square.

THE "Gostling anecdote," referred to in our biographical sketch of Mr. George Henschel in last month's issue, is desired by a "regular reader." Here it is, with the preliminary that the incident refers to Purcell's double D anthem, "They that go down to the sea in ships":—

The King had given orders for building a yacht, which, as soon as it was finished, he named the Fubbs, in honour of the Duchess of Portsmouth, who we may suppose was in her person rather full and plump. The sculptors and painters apply this epithet to children, and say for instance of the boys of Fiammengo, that they are fubby. Soon after the vessel was launched, the King made a party to sail in this yacht down the river and round the Kentish coast; and, to keep up the mirth and good humour of the company, Mr. Gostling was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the King and the Duke of York were necessitated, in order to preserve the vessel, to hand the sails, and work like common seamen. By good Providence, however, they escaped to land; but the distress they were in made an impression on the mind of Mr. Gostling which was never effaced. Struck with a just sense of the deliverance, and the horror of the scene which he had but lately viewed, upon his return to London he selected from the Psalms those passages which declare the wonders and terrors of the deep, and gave them to Henry Purcell to compose an anthem, which he did, adapting it so peculiarly to the compass of Mr. Gostling's voice, which was a deep bass, that hardly any person but himself was then or has since been able to sing it. But the King did not live to hear the anthem. The words are taken from Psalm cvii., vs. 23 and 24. (Sir John Hawkins's "History of Music," Novello's edition, Vol. II., p. 693, *note*.)

The subjoined may furnish a biographical *coda* to the foregoing. The Rev. John Gostling was born in or about the year 1652. On February 25, 1678, he was sworn a gentleman extraordinary of the Chapel Royal, and three days later a gentleman in ordinary, being described in the Cheque-book as "a base from Canterbury, Master of Arts." After holding a minor canonry at Canterbury, he became successively vicar of Littlebourn, near Canterbury, Chaplain to the King, Sub-dean of St. Paul's Cathedral, and Prebendary of Lincoln. He was one of the "ministers" at the coronations of James II., and of William and Mary. Mr. Gostling died July 17, 1733. His voice was not only of an extraordinary compass, but of a very powerful tone. Charles II., who could warble "the tenor part of an easy song," would often sing with his "Gosling," the Duke of York accompanying them on the guitar.

THE Edinburgh University Music Class Room Library has recently received a large addition to its possessions. The donors were the Scottish Musical Society, the members of which, on resolving to dissolve the Society, decided also to use the residue of its funds for the above indicated purpose. The donation is not only large in volumes, but also extremely valuable and useful. In fact, nothing was purchased that was not valuable and useful. Among the old and new music and books on music, native and foreign, there are especially noticeable full scores of many works of Wagner, Berlioz, Liszt, Richard Strauss, and others. Mr. Robert A. Marr, the liquidator, a lover of music and things musical, did his work well. With him it was a labour of love. Professor Niecks acted as adviser.

A NEW comic opera, "Der Barenhäuter," by Arnold Mendelssohn, a grand-nephew of the composer of "Elijah," was recently brought out at the Berlin Theater des Westens, the performance having

been looked forward to with considerable interest by amateurs for some time past. The libretto, by Herrmann Wette, was written before Siegfried Wagner even contemplated his opera of the same name; but the subject, founded upon Grimm's popular tales, being common property, there was no reason (except, perhaps, a chivalrous one, on the part of Wagner's son) why there should not be two "men in bearskins." Arnold Mendelssohn's opera was received with much favour by the great majority of his audience, and, in the opinion of many competent critics, his score must be ranked amongst the most noteworthy German operatic productions of our day.

THE new Codes just issued by the English Education Department (covering England and Wales) and the Scotch Education Department announce the abolition of the special grant for singing in elementary schools. This grant for many years past has been one shilling per head for singing by note, and sixpence per head for singing by ear. Instead of this special grant, a new combined grant is to be given for a block of obligatory subjects, one of which, we are glad to observe, is singing, "which," to quote the Code, "should as a rule be by note." In the opinion of most school music experts the change will be advantageous, and will in the end promote the cause of school music. The matter is fully discussed in the current number of the *School Music Review*.

A RECENT search made by Herr C. Rouland, organist of St. Peter's, Vienna, amongst the papers in the church library, has brought to light a number of autographs by Beethoven and Schubert. The most interesting of these appears to be that of the Rondo in E flat major for pianoforte and orchestra, by Beethoven, which, from indications contained therein, confirms the opinion expressed long ago by Otto Jahn, Mozart's biographer, of the Rondo forming part of the concerto in the same key. These precious MSS. have happily been confided to the care of the Gesellschaft der Musikfreunde.

A NUMBER of musical autographs, from the collection of Herr Alexander Posonyi, of Vienna, is included in the catalogue, just issued by F. Cohen, of Bonn. Amongst the most interesting are the first movement of Beethoven's last Pianoforte Sonata (in C minor, Op. 111), which is valued at 4,000 marks. A letter written by Anton Rubinstein concerning Wagner contains the characteristic passage: "Have you seen 'Tristan,' have you seen 'Rheingold'? The former strikes me as absolute madness; the other as being, to say the least of it, ultra-eccentric."

THE programme of a sacred concert, given on February 8, reaches us from Moriah, Tobago, British West Indies. By no means its least interesting feature is that, with the exception of a clergyman and doctor who took part, all the performers were negroes. Thus the realm of music knows no distinction of race or creed. And the loyalty of those coloured subjects of the Queen—those devotees of the divine art—found its full expression in the old familiar strains of "God save the Queen."

THE new Oxford and Cambridge Musical Club was successfully inaugurated, on the 1st ult., with an interesting selection of chamber music performed by the members. The club has its home in the fine old house once the habitation of Sir Joshua Reynolds, now No. 47, Leicester Square.

THE first number of the new weekly review, *The Londoner*, edited by Mr. Alfred Kalisch, the well-known musical critic, contained a novel article by Mr. Frederic H. Cowen, entitled "My own music: how it affects me." As to the first performances of his creations, and their impressions upon him, Mr. Cowen remarks:—

I will say candidly that the *first* performance of a new work of mine usually gives me pleasure. It may not quite realise my anticipations; it may unexpectedly reveal effects where I did not expect to find them, and *vice versa*, but the varied feelings and emotions associated with its conception, the gradual development of its parts, the very ideas themselves, are all still so fresh in my mind that I have no power to be analytical, and I *hear* my music as I *wish* to hear it. Later on this feeling wears off, and I am able to judge more or less dispassionately and from an outsider's point of view. If, on the third or fourth hearing (especially after some lapse of time), I can critically approve, I know the intended effect has been realised, and I rest contented.

Sometimes I have taken up an unsuccessful composition after a period of several years, and looked it through carefully, with the result that a new light has been thrown on it, and I have inwardly thanked the critics and the public for telling me the truth, as much as I outwardly abused them in the beginning.

On the whole, however, I think that, apart from a first performance, listening to my music for its own sake affects me but indifferently. (I am leaving out of the question those bad renderings which we all have to endure sometimes.) I have known every phrase, every bar of it so well from its very birth, it is like a face you see every day; you fail after a time to notice whether it is pretty or the reverse, and the mere fact of its beauty or plainness has ceased to arouse any admiration or repugnance within you. Still, whatever I may think with regard to the music itself, I confess I always feel a certain pardonable pleasure (and doubtless other composers do the same) in the very knowledge that I am actually listening to something that I have evolved out of my own brain, something which is part of myself. It is a curious sensation: a mixture of pride, timidity, happiness, nervousness, and anxiety.

MR. WHITNEY MOCKRIDGE has just returned from a successful six months' concert tour in the United States and Canada. And here it may be remarked that, contrary to general opinion, Mr. Mockridge is *not* an American. Although he was born in Canada, he is the son of a London gentleman who had settled in the Dominion. During his recent visit to "the other side" Mr. Mockridge had the satisfaction of introducing Mr. Coleridge-Taylor's fine tenor song from "Hiawatha," "Onaway! Awake, beloved!" which at once "caught on" in a very remarkable manner. Theodore Thomas, upon hearing the song, thus remarked upon its composer: "Yes; the young man understands the value of climaxes." Mr. Mockridge—who had the distinction of creating the tenor parts of Mackenzie's "Rose of Sharon," Sullivan's "Golden Legend," Dvorák's "Spectre's Bride" and "Stabat Mater" in America—pays a high tribute to the chorus singing in the States. He thinks, however, that the West is sapping up the East in this respect. "There is a fine chorus in every Western city of 10,000 inhabitants. The audiences are most appreciative, and one instinctively feels the power that a great work exercises over them." The Canadian tenor speaks in terms of the highest appreciation of the splendid work done for music in the States by Theodore Thomas—"a very able man," he says, "and an ideal programme maker." In regard to Canada and its interest in the war in South Africa, Mr. Mockridge says "the loyalty of the Canadians was something marvellous! I sang 'The Death of Nelson' and

'Let me like a soldier fall' amidst scenes of the wildest enthusiasm, and 'God save the Queen' was everywhere sung with a fervour that was overwhelming."

MR. ROBERT NEWMAN has again put forth a bumper programme for his "London Musical Festival, 1900," to take place at Queen's Hall from the 30th inst. to the 5th prox. inclusive. The combined bands, numbering 200 instrumentalists, will consist of the Lamoureux and Queen's Hall orchestras, and are to be conducted by Mr. Henry J. Wood and M. Camille Chevillard, son-in-law of the late M. Lamoureux. A special feature will be the performance of six representative symphonies, one at each concert—viz., Beethoven's "Eroica," No. 5, and No. 7; Brahms's No. 2; Schubert's "Unfinished"; and Tchaikowsky's "Pathetic." The novelties will include a Rhapsodie Sicilienne by Ch. Silver; two symphonic poems, (1) "Sur la mer lointaine," by Léon Moreau, and (2) "Le Chêne et le Roseau," by M. Chevillard. We are glad to notice that English music is to be represented in the scheme. The native compositions are a symphonic prelude, "Le Sang des Crépuscules," by Mr. Percy Pitt (first time of performance); an orchestral poem, "Thalaba, the Destroyer," by Mr. Granville Bantock; and Mr. Coleridge-Taylor's "Hiawatha" Overture.

MRS. NEWMARCH has now completed her new book on Tchaikowsky, which Mr. Grant Richards will publish this season. The volume will include a biographical sketch of the distinguished Russian composer, a brief selection from his collected writings, and the Diary of his tour abroad in 1888, which the authoress has translated from the Russian. Mrs. Newmarch has worked through all the Russian sources of information, which, by the way, are tantalizingly meagre, and the book is sure to be both a useful and interesting contribution to the literature of the subject. We understand that the long talked of "Life and Correspondence" of Tchaikowsky, which Mr. Modeste Tchaikowsky has in preparation, may not be issued for some considerable time. The difficulty of dealing with over 1,000 letters, many of them of a very intimate character, no doubt accounts for what may very naturally be regarded as a delay. In the meantime, Mrs. Newmarch's book will be most acceptable.

DR. C. J. HALL, of Manchester, has followed the excellent example of Dr. Henry Watson by presenting to the Corporation of Manchester his musical library of about 750 volumes. Not only is the literature of the art well represented, but many full scores, vocal scores, &c., find a place in this valuable gift. Congratulations again to Manchester and a full acknowledgment of Dr. Hall's public spirited generosity.

VERDI has been decorated, by the Emperor of Austria, with the order for art and sciences. This is the highest distinction ever conferred by Austria-Hungary upon artists and men of science, and it is very rarely bestowed. In fact, since the death of Brahms, the veteran Maestro is the only musician who holds the coveted decoration. Moreover, he is the first Italian to be thus decorated.

THE Wagner Society proposes, on May 22, to entertain Mr. William Ashton Ellis at dinner, to celebrate the successful completion of his great task, the translation of Wagner's Prose works. Sir Hubert Parry will occupy the chair.

DR. HANS RICHTER, according to news received from Vienna, has written a letter from Manchester, in which he has officially signified to the directors of the Court Theatres his resignation, which has been accepted by the management.

A CORRESPONDENT asks us to aid him in obtaining a portrait of George Cooper, the elder (died 1846), who was assistant-organist at St. Paul's Cathedral during Attwood's organistship. Perhaps some reader may possess the desired portrait and would be willing to lend it for reproduction, or could suggest where one may be procured. If so, will he kindly communicate with the Editor?

THE Committee of the Birmingham Festival have decided to include Mr. Coleridge-Taylor's "Scenes from the Song of Hiawatha," in its complete form, in the programme of this year's Festival.

DR. SAMUEL SEBASTIAN WESLEY will form the subject of the biographical sketch in our next issue. Mr. F. H. Cowen will, in the same issue, contribute his promised article on "Conducting."

BRITISH MUSIC PUBLISHERS.*

MANY hard things have been said about publishers, ay! and even of music publishers. And yet it must be admitted that they are of some use. Moreover, have they not played an important part in furthering the art of music? An answer to this question in regard to the British Isles is to be found in the volume under notice. Mr. Frank Kidson, its author, has opened up quite an interesting field of musical literature in this his latest publication. Following a short historical introduction—wherein he laments "the unfortunate habit" of not dating musical publications since the time of "wily John Walsh"—he proceeds to give an alphabetical list of music printers and publishers in London. To this succeed the names of many provincial music publishers in England, in addition to those of Scotland and Ireland. Thus the comprehensiveness of the record is proved. It is true that the names of some present-day publishers are omitted; but Mr. Kidson closes his survey with the reign of George IV.—i.e., the year 1830.

Apart from its value to the musical antiquary, the book contains much that is of general interest. The following gleanings from its pages may furnish some idea of the harvest of information which Mr. Kidson has garnered. In 1743 John Browne, of Cornhill, not only published music, but dealt in musical instruments, and carried on something of an agency for the supply of teachers, as the following trade card, in the possession of Mr. Arthur F. Hill, duly records:—

Made and sold by John Browne, musically instrument maker, at the Black Lyon, over against the Royal Exchange in Cornhill, London, where you may be furnished with all sorts of musically instruments, as Violins, Bass Viols, Hoboys, Flutes, etc.; printed books of tunes, with directions for learners. . . . At the same place you may hear of a Master for any instrument now in use.

The connection between the sign of the "Black Lyon" and a musicseller's shop does not appear to be very close, unless he did a roaring trade.

The author of "Sally in our alley," Henry Carey, took to publishing his own songs periodically. One

such half-sheet ditty (*circa* 1720) is entitled: "Once for all. Harry Carey's general reply to the libelling gentry who are angry at his welfare. The words and music by Henry Carey." Following the song comes a gibe, "wrote sarkastic," against his libellous enemies, and couched in the following terms:—

MR. CAREY, instead of being angry, humbly thanks those gentlemen who have rail'd him into so much business. His poems being now in the press he can publish nothing in the musical way till after Christmas, when, according to his old preface, he doubts not but to please his friends, to mortify his enemies, to get money and reputation. In the meantime, if a thousand libels come out against him he won't answer one; humbly hoping this reply sufficient by ye Author's order.

One John Carr (1667), a friend of old John Playford's, advertised "all sorts of books and ruled paper for musick; songs and airs, vocal and instrumental, ready prick't." "A Periodical Sonata by Mozart" was published by J. Cooper about 1790. "In what form is a Periodical Sonata?" is a question that might well find a place in a musical examination paper. There is plenty of scope for something fresh in those interrogatory documents. John Cullen, "At the Buck within Temple Barr,"—another curious sign—sold

All sorts of ruled paper, ruled books, and music books of all kinds, with violins, flutes, flagellets, mock-trumpets, haut-boys, reeds, bows, bridges, strings, wire for harpsichords, and rests for harpsichords, with all the newest songs and music that comes out, to be had at the same place, likewise music fairly written.

The name of John Day (*circa* 1549), one of the earliest printers of note (and notes), is well known. He wittily used his patronymic for a business sign. Underneath a woodcut device of a man arousing a sleeper he adopted the motto, "Arise, for it is Day."

One of the earliest innovators in regard to the issuing of cheap music was R. Falkener, who sold sheet music at one penny per page, instead of three-pence, the rate then (1775) in vogue. J. Heptinstall was the first printer to introduce (in 1690) the new tied note into type-music printing—that is to say, the joining of quavers and lesser notes together instead of printing each one separately. Amongst many curious titles of books given by Mr. Kidson—these alone make his book valuable—is that of "Twelve English songs, serious and humorous . . . by the newly invented method of composition with the Spruzzarino." It would be interesting to know something about this "sprinkling" process of the manufacture of music. Mr. J. Macock printed, in 1672, that famous controversial book by Thomas Salmon entitled "An Essay to the advancement of Musick, by casting away the perplexities of different cliffs." There are yet many perplexities of music that need casting away.

George Walker (1790) is distinguished in the London Directory as a "publisher of music at half-price." He may possibly have been the first to mark his publications at double the price at which they were intended to be sold. One John Watlen, having failed as a publisher in Edinburgh, started again in business in London, where he taught "singing and the pianoforte in the tasteful method." "Tasteful," as opposed to mere technique, is good; there is much need of it even in the present day. Music publishers' assistants may derive encouragement from the fact that Benjamin Franklin, when he first came to London in 1726, worked in the office of one John Watts, a publisher and printer of music.

* BRITISH MUSIC PUBLISHERS, printers and engravers: London, Provincial, Scottish, and Irish. From Queen Elizabeth's reign to George the Fourth's, with select bibliographical lists of musical works printed and published within that period. By FRANK KIDSON. London: W. E. Hill and Sons, 140, New Bond Street.

The old London signs are very interesting features of bygone city life and its commerce. In addition to those already referred to, there were, amongst others, "The Golden Bass," "Handel's Head," and "The Lyre and Owl." "The Golden Crotchet," one of the last of these signs, was adopted by Mr. Alfred Novello, at the city branch of his business. Music publishers have not often furnished subjects for the poet's muse, but John Young, at the sign of the Dolphin and Crown, St. Paul's Churchyard (*circa* 1700), was an exception. Here are the words of "A Catch upon Mr. Young and his son," written by Dr. Cæsar:—

You scrapers that want a fiddle well strung,
You should go to the man that is old while he's Young,
But if this same fiddle you fain wou'd play bold,
You must go to his son, who'll be Young when he's old,
There's the old Young and young Young, both men of
renown,
Old sells, and young plays the best fiddle in town.
Young and old live together and may they live long,
Young to play an old fiddle, Old to sing a new song.

Such are a few samples of the good things that are to be found in Mr. Kidson's well compiled pages. His task has been an exceedingly difficult one, but he has discharged it with a painstaking zeal and conscientious thoroughness that call for full acknowledgment and high appreciation. Mention must be made of the excellent notices of such pioneer music publishers as Thomas Este (with twenty-seven titles of works issued by him), the three Playfords, the Thompsons, and the Walshes (Handel's publishers) father and son, which contain much valuable information concerning these worthies and the works they published. In a book of this kind misprints and errors, however carefully they may be guarded against, will crop up. These inevitabilities, a few of which we have noticed, will doubtless receive correction in a second edition. "British Music Publishers," which is appropriately enough dedicated to so typical an antiquary as Mr. T. W. Taphouse, of Oxford, is not only a useful book of reference, but one that merits many readers.

CHURCH AND ORGAN MUSIC.

ST. GEORGE'S CHAPEL, WINDSOR.

INTERESTS as varied as they are absorbing environ the Royal Chapel within the precincts of Windsor Castle. The beautifully proportioned sanctuary erected four centuries ago is unique in associations, regal, historical, heraldic, picturesque, and musical. There is an indescribable charm in the Choir of the venerable edifice as seen in the grey twilight of a winter's day. The decorated vaulting of the roof, the richly-coloured banners of the Knights of the Garter, the old-world candle illuminant—it is fervently to be hoped that the glaring electric light in the Nave will never be allowed to untraditionalize the Choir—and the music, these all combine to calm the mind and refresh the soul of the sympathetic worshipper within those historic walls.

The past "chief musicians" of St. George's Chapel have included John Marbeck, Richard Farrant, John Mundy, Nathaniel Giles—described in the registers as a "Dr. of Mewsicke"—William Child, who held the office of organist for sixty-five years, and Sir George Job Elvey, who reigned forty-seven years. James Nares was at one time an assistant-organist; and amongst former choristers may be mentioned Benjamin Rogers, John Travers,

and H. Walford Davies, the present organist of the Temple Church.

The organ stands on what appears to be a stone screen presented by King George III.; but as this resting-place is manufactured of a cement composite, it aids not the resonance of the instrument. Samuel Green was the original builder of the organ, which, upon its erection, in 1790, was enclosed in a general swell. It contained no pedal pipes, and the compass was to F (minus the lowest F sharp), which compass, by the way, was even continued until 1882, when Sir Walter Parratt succeeded the late Sir George Elvey. Previous to that date the keyboards were on the East side of the instrument—the player sitting in the "chaire organ" of olden times, with his back to the altar; now, however, the manuals are placed on the South side, whereby the organist is enabled to command a view of both Choir and Nave. As compared with Green's 25 sounding stops, the organ now contains 41—great and swell, 13 each; choir, 7; solo, 3; and pedal, 5. The swell pedals, of which there are three (fixable at any point), control two sides of the swell-box and the orchestral oboe in the solo. The couplers are placed in a row above the solo manual.

A few impressions of a recent evening service may be recorded. Through the courtesy of Sir Walter Parratt we were accorded—though not for the first time—the privilege of a place in the organ loft. This elevated position is not only admirable for hearing the choir to the best advantage, but the eye is feasted with a scene that is strangely fascinating. Here, from among the helmets and swords above the stalls of the Garter Knights, we look down upon the singing men and boys, whose surplices reflect the dim flickering light of the candles; the congregation—by no means a scanty one, even on this bleak March Saturday—are almost lost in gloom; while above, the banners seem possessed of an added dignity in the semi-darkness which intensifies the mysterious picturesqueness of the surroundings. The organ is in the cleaner's hands, and therefore only the choir organ stops and a few pedal notes are available. But does not Sir Walter Parratt proverbially exercise a wise restraint in his accompaniments? And is he not to be commended for so doing?

Immediately after the bell has ceased its summons to prayer, there resounds throughout the Chapel the cry, "Toll's down." This utterance, made by a verger from some hidden corner of the building, is a quaint relic of the past signifying that the bell has stopped its tolling, and that the hour for service has come. Sir Walter plays from memory a soft movement in B flat, by old Thomas Adams. Although he has not played it for forty years he has no difficulty in recalling the music, which has for him a peculiar charm by reason of its melodic grace and simplicity. The stops that he uses are those supplied by Green a century ago. As they are only on a 2½-in. wind, their delicate softness is in pleasant contrast to the over-voiced and over-blown registers that are the bane of present-day organs—which are too often, alas! mere monsters of sound-producing machines. We should not be surprised if Sir Walter has some very strong views upon the subject of the hugeness of modern church organs. "I always use these stops when accompanying the old anthems," he remarks, "because they correspond to those of their period. How would it be possible to play one of Russell's pieces on a modern organ with the registration 'oboe solo, accompanied by great diapasons'?" Elvey's Psalter is used, and the chants are a manuscript collection made by the present organist. A feature of the chanting is its deliberateness and reverential

rendering. A somewhat full tone on the final tonic chord of the chant might have an unpleasant effect if sung by throaty boys in their lower registers. The Magnificat and Nunc dimittis, "King in F"—that "very serviceable man," according to Dr. Greene—is sung at a slower speed than that at which it is sometimes rattled through. Sir Walter plays from the original edition of Arnold's "Cathedral Music," published in 1790, and which has been in use at St. George's ever since. Battishill's "Call to remembrance," for seven voices, is the anthem, which devotional and expressive composition "will live as long as man can appreciate the value of the tender sentiment of graceful melodies, interwoven with ingenious counterpoint."

The "Royal peculiar" characteristic of the Chapel is manifested in the following prayers, taken from the Obit Service, which are said at every morning and evening service before the prayer of St. Chrysostom.

Almighty God, we beseech thee to keep thy Servant VICTORIA, our most Gracious Queen and Governor, and so rule her Heart in thy Faith, Fear, and Love, that evermore she may have Affiance and Trust in thee, and ever seek thy Honour and Glory, through Jesus Christ our Lord. Amen.

GOD save our GRACIOUS SOVEREIGN, and all the Companions of the most Honourable and Noble Order of the Garter. Amen.



ST. GEORGE'S CHAPEL, WINDSOR, LOOKING WEST.

(From a photograph by Messrs. Valentine & Sons, Ltd.)

As a concluding voluntary Sir Walter Parratt—who always has a fancy for something off the beaten track—plays a Prelude and Fugue in E flat—one of a set of six—by one J. J. Jones, organist of St. Andrew's Wardrobe, and St. Ann, Blackfriars, about 1808-10, and a pupil of Dr. Crotch. These preludes and fugues are unknown to the present generation of organists; but that played by Sir Walter contains a remarkable *stretto*. This Mr. Jones, of whom very little appears to be known, must not be confused with John Jones of the double chant in D fame. Thus is brought to a conclusion a service which from beginning to end is dignified and devout and absolutely free from any approach to ostentation or mere effect.

OLD-TIME ORGANS AND ORGANISTS.

SOME quaint historical matter relating to the organs in and the organists of Holy Trinity Church, Coventry, has been issued in connection with the re-opening recitals following upon the re-building and enlargement of the instrument. The work has been carried out by Messrs. William Hill and Son, under the supervision of Mr. C. H. Moody, the organist.

A curious document is preserved among the records belonging to Trinity Church, being an agreement between the Churchwardens of Trinity, and John Howe and John Climbowe, "citizens and organ makers," of London, dated the 17th of December, 1526, and endorsed "The Indenture of the newe organs." By this indenture the parties above named undertake for £30 to make and set up

in the Parish Church of Holy Trinity, before the ensuing Pentecost "A Peir of organs wt vij stopps, ov'r and besides the two Towers of cases, of the pitche of doble Eff, and wt xxvij pleyn keyes, xix musiks, xlvj cases of Tynn and xliij cases of wood, wt two starrs, and the image of the Trinite, on the topp of the sayed orgayns." Various items are scattered through the Church accounts for two hundred years afterwards. . . . 1560, "payd for mending of ye organs, ijs. iiijd.; for carrying in ye organs into Jesus Chapell, iiijd.; for ropes to ye organ, iiijd.; to Richard Lynes, ye organ plaer, for his earnest, jd." 1570, "receyved of the glazier of Stonley, for a payer of balowes, vs." 1583, "received of Richard Gosse for olde organ pypes, wayeng eleven score and thirteen pound at iiijd. half-farthing the pound, iiijl. js."

After this sale of the bellows, and the pipes, the Church remained without any organ for nearly sixty years—till 1632, when one was procured by the then Vicar. A few years afterwards the Puritans decided to reduce the salary of the organist, William Lambe, from £10 to £4 a year; and then to abolish such salary altogether.

Poor Mr. Lambe to be so closely shorn.

SPECIAL commendation is the just due of that true Bach student, Mr. E. H. Thorne, for the admirable performances he is giving on Friday evenings during Lent, in St. Anne's Church, Soho. On these occasions an excellent selection from Bach's "St. John" Passion forms the anthem. The rendering of the grand old Cantor's music is in every respect thoroughly adequate. Choir, orchestra, and soloists give evidence of the training they have received by a first-rate musician who has his heart and soul in the work. It is exactly two hundred years ago that Dr. Croft became the first organist of St. Anne's, Soho. His fine old hymn-tune "St. Anne's" is named after the church wherein now resounds the music of his great contemporary, J. S. Bach, the composer of the "St. Anne's" Fugue!

"THE Church Choral Association for the Diocese of Norwich" is doing excellent work. The Report for 1899 states: "It is gratifying to have to report another year of steady and successful work." The service book for this year's Festival (Norwich Cathedral, May 30) contains, "in addition to a fairly easy service and anthem, in which all the choirs can take part," the first part of Mendelssohn's "Elijah." The "fairly easy service and anthem" are respectively S. S. Wesley's Magnificat and Nunc dimittis in F and Sullivan's "Hearken unto Me, My people." A credit balance of £73 5s. 7d. shows that the financial position of the Association is satisfactory.

SIR JOHN STAINER has been elected President of the London Gregorian Choral Association in succession to the Duke of Newcastle, who has resigned that office.

THE "Celestial organ" has found its way across the Atlantic, where it has been placed in Christ Church Cathedral, Montreal. Its exact position is in the tower of the church, which, as it has a central opening into the nave and chancel, is well adapted for instrumental celestialisms. It is interesting to learn that King George III. presented an organ to the old Christ Church Cathedral in 1814. In the present mother-church the choir is a mixed one of thirty-six voices—twenty ladies and sixteen men, all of whom, however, are clad in surplices. A tastefully prepared and illustrated booklet giving particulars of the new celestial organ contains a photograph of "The Cathedral Quartette," two ladies and two gentlemen duly robed—the soprano and contralto wearing mortar boards of a somewhat elevated type.

MESSRS. J. W. WALKER AND SONS have recently erected a new organ in Emmanuel Church, South Croydon, which furnishes an instance of what their tubular action is able to accomplish, the distance between the organ and its console being very considerable. We give the specification of the organ; some of the stops, however, are omitted for the present:—

GREAT (9 stops).			
Double Diapason	.. 16 feet	Principal	.. .. 4 feet
Open " (large)	8 "	Twelfth	.. .. 2½ "
" " (small)	8 "	Fifteenth	.. .. 2 "
Wald Flute	.. 8 "	Trumpet	.. .. 8 "
Harmonic Flute	.. 4 "		

SWELL (11 stops).			
Bourdon	.. 16 feet	Fifteenth	.. .. 2 feet
Open Diapason	.. 8 "	Mixture	.. .. 3 ranks
Stopped " "	8 "	Oboe	.. .. 8 feet
Echo Gamba	.. 8 "	Horn	.. .. 8 "
Voix Celeste	.. 8 "	Vox Humana	.. .. 8 "
Principal	.. 4 "		

CHOIR (5 stops).			
Dulciana	.. 8 feet	Suabe Flute	.. .. 4 feet
Gamba	.. 8 "	Clarinet	.. .. 8 "
Lieblich Gedact	.. 8 "		

(Nos. 3 to 5 are in a separate Swell Box.)

PEDAL (6 stops).			
Open Diapason	.. 16 feet	Principal	.. .. 8 feet
Bourdon	.. 16 "	Flute	.. .. 8 "
Quint	.. 10½ "	Trombone	.. .. 16 "

COUPLERS, &c.			
Swell to Great.		Swell Unison off.	
Swell to Pedal.		Swell Tremulant.	
Swell to Choir.		Great to Pedal.	
Swell Octave.		Choir to Pedal.	
Swell Sub-Octave.			

A NEW organ has recently been erected in the Parish Church of St. Nicholas, Sutton. The instrument, built by Messrs. Norman and Beard, under the direction of the honorary organist and choirmaster of the church, Mr. Charlton T. Speer, gives the greatest satisfaction. Mr. W. Stevenson Hoyte displayed the resources of the instrument to advantage in a recital, the programme of which included Handel's "Cuckoo and Nightingale" Concerto.

SPECIMEN programmes have already been given of municipal organ recitals at Liverpool and Manchester. Leeds, therefore, may not unnaturally follow suit in supplying the specimen programme for this month. Mr. H. A. Fricker, the Borough organist, gives two free recitals weekly—one on Tuesday afternoons, the other on Saturday evenings—extending from September to June inclusive. At the afternoon performances, arranged for Tuesday for the benefit of the country folk who attend the weekly market held on that day, the attendance is about 500 or 600, but on Saturdays it averages 1,200 persons. Mr. Fricker says: "The Saturday evening audience is an ideal one to play to. The keenness with which they listen, and their appreciation of the music, make my duty one of great pleasure. One marked feature has been the reception accorded to Bach's works, several of the fugues having been encored." The following is one of Mr. Fricker's Saturday programmes:—

1. Grand Solemn March in E flat Henry Smart.
2. Lied (From "Suite de trois morceaux") E. Gigout.
3. Sonata in D minor (Op. 30) Merkel.
(Originally written as an Organ Duet, and arranged as a Solo by Frederic Archer.)
4. Allegretto in B minor E. H. Lemare.
5. Grand Fantasia ("The Stern") Lemmens.
6. Overture ("Rienzi") Wagner.

THE annual performance of Graun's "Der Tod Jesu," at St. Saviour's Collegiate Church, Southwark, is announced to take place on the 5th inst., at 7.30 p.m.

SIR WALTER PARRATT recently played the following comprehensive selection at All Saints' Church, Reading, which may well form our Church specimen recital-programme for the month.

1. Overture ("Ptolemy") Hand.
2. Andante in D, with variations (Posthumous) Mendelssohn.
3. Fugue in B flat William Russell.
4. Largo, from the "New World" Symphony Dvorák.
5. Idylle and Toccata, from the Sonata in C Rheinberger.
6. Allegro grazioso, from the "Pathetic" Symphony Tschaikowsky.
7. Prière et Berceuse Guilmant.
8. Fantasia in G major J. S. Bach.

ORGAN recitals have recently been given by Mr. Allan Paterson St. Paul's, Greenock; Mr. Edward Cutler (who played his "Andante Religioso"), Preston Parish Church; Mr. W. Granger, Kendal Parish Church; Mr. R. W. Strickland, College Street Chapel, Northampton; Mr. Alfred W. V. Vine, the newly-appointed organist, Tewkesbury Abbey; Mr. Arthur Docksey (who played Smart's "Con moto moderato: En forme d'Ouverture," which was also recently performed by Mr. E. H. Lemare), St. Aidan's Church, South Shields; Mr. Fred. Diggle, Galashiels Free Church; Mr. Thomas Nisbet, Cambuslang Parish Church; Mr. Edward Nicol (who played Stainer's Jubilate March), North United Presbyterian Church, Perth; Mr. Fountain Meen (who included Dr. Maurice Greene's Overture in G), Whitefield Memorial Church; Mr. Wesley Hammet, Clapham Wesleyan Church; Mr. J. B. Lawson, Dirlerton Parish Church (inauguration of new organ built by Messrs. Ingram and Co.); Mr. Arthur E. Jones, All Saints', Bolton; Mr. Sidney A. Mosdell, St. Martin's Church, Fenny Stratford; and Mr. Walter W. Hedgcock, who daily performs most interesting and varied programmes on the great organ at the Crystal Palace.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

- Mr. Frederic W. Goodrich, Bletchingley Parish Church, Surrey.
 Mr. E. F. Davies, Christ Church, Cyfarthfa, Merthyr Tydfil.
 Mr. William Cooke, St. Paul's Church, Widnes.
 Mr. J. W. Cheadle, Parish Church of St. Michael's, Dumfries.
 Mr. Arnold Bagshaw, St. Jude's (Eldon) Church, Sheffield.
 Mrs. H. E. Bennett, Parish Church of Holy Trinity, Tauranga, Bay of Plenty, New Zealand.
 Mr. Malcolm B. Kidd, Forfar Parish Church, N.B.
 Mr. Adam Henderson, Whiteinch Parish Church, Glasgow.
 Mr. F. G. Dyer, Organist and Musicmaster, St. Edward's School, Oxford.
 Mr. Rowland Loose, Choirmaster, St. Mary's Parish Church, Newington.
 Mr. W. Coleman, Lay Clerk, Canterbury Cathedral.
 Mr. W. Jefferson (Tenor), St. Peter's, Great Windmill Street.
 Mr. Belle (Tenor), Christ Church, Beckenham.

REVIEWS.

MUSICAL LITERATURE.

Richard Wagner's Prose Works. Translated by William Ashton Ellis. Vol. VIII. Posthumous, &c.
 [Kegan Paul, Trench, Trübner and Company, Limited.]

WITH this volume Mr. Ashton Ellis concludes his herculean task of translating into our vernacular the prose productions of the Bayreuth master. For nine years, "through thick and thin," as he observes, has Mr. Ellis steadily "pegged away" at his difficult labour of love, and English readers owe him a deep debt of gratitude for "something attempted, something done." But his farewell is really in the nature of the pleasanter "Auf Wiedersehen." His next "How do you do?" will herald a

translation of Glasenapp's trustworthy "Life of Richard Wagner," which task is to occupy him "for the next two or three years."

Not the least interesting feature of this final volume is that it contains some of Wagner's published writings penned during his young man period. That "On German Opera," written when he was barely of age, is his first known contribution to the press. In an article on "Bellini," written for a local newspaper at Riga in 1837—and where and when he produced his "Rule, Britannia," Overture—he improved the occasion by a little pardonable self-advertisement in the following terms: "Bellini's operas have found applause in Italy, in France, and Germany; why should they not find the like in Lithuania?" A few days subsequent to the appearance of the article, Wagner produced "Norma" for his benefit!

Wagner's Paris period (1839-1842) occupies some 130 of Mr. Ellis's readable pages. It will be remembered that upon leaving Riga Wagner reached the French capital *vid* London—"the city of costly experiences," is his opinion of our metropolis. The Parisian articles and letters, contributed by him to various German newspapers, are very amusing. He evidently made the acquaintance of Scribe, then "the king of librettists," as a distinguished critic happily crowns him. So mighty was Scribe that he caused Wagner to burst into "inspired verse" thuswise:—

To thee, high God of pen and paper, creative
 Genius without a peer, Autocrat of all the
 theatres of Paris, Man of the exhaustless
 rents, Ideal of productive force in
 weekly numbers, to thee resound my
 reverent lay.

There are some interesting references to Mendelssohn, who, like Wagner, was at that time (the early forties) on the operatic war path. The two men traversed widely different art roads, but they had one thing in common—the desire to write a grand opera. Mendelssohn spent many wasteful hours in vainly seeking a libretto to his liking. Wagner probably did likewise—he and Mendelssohn may even have courted Scribe; but the redoubtable Richard would have nought of those librettists—Scribe or no scribe—with the result that, as all the world knows, he became his own poet. Wagner's criticisms on Mendelssohn are as fairly as they are temperately expressed. He says: "I hear that Mendelssohn has been invited to compose an opera for Paris: if he is so insane as to accept, he's to be pitied. To my way of thinking, he is not even in the position to succeed with an opera in Germany; he's much too intellectual, and totally wanting in *passion*." Again: "In Mendelssohn the veritable German nature declares itself most characteristically. The type of intellect, of imagination, in fact, the whole interior life revealed in his instrumental compositions, so finished in their smallest details; the pious quietude that breathes from his religious works,—all is profoundly German, but does not suffice for writing dramatic music; nay, this peaceful and abstemious piety is diametrically opposed to the inspiration demanded by Drama." Wagner is severely sarcastic on the business-like propensities of Dumas and Auber, whom he compares with bankers and frequenters of the Bourse. "If," he says, "they are in need of money, they take the practised scissors of their talent, and snip a piece or opera from the gilt-edged security of their renown, just as any other capitalist cuts off his darling coupons; they send it to the theatre, instead of the bank, and amuse themselves."

Was Wagner ever a musical critic? There is some internal evidence to furnish an answer in the affirmative. On the reverse of a "prose-sketch," now in the Berlin Library, of his "Love feast of the Apostles," is a draft report of a criticism on a performance of Mendelssohn's "St. Paul," conducted by the composer at Dresden, in April, 1843. Mr. Ellis says that this critical notice has not been used. We must accept his word. But why should Wagner write a notice in the orthodox style of a newspaper criticism unless he had some use for it?

The temptation, strong though it be, to quote from this volume must be resisted. Unlike some of its forerunners, the matter therein is much more readable and more human in its interests, being less charged with those philosophical and metaphysical dissertations that Wagner loved so well.

Mention must be made of the opening chapter, "Siegfried's Death," written in 1848, and of two of the posthumous contributions—the draft (unused) of "The Saracen Woman," an opera in five acts, and "Jesus of Nazareth," a poetic draft, one of the unrealised drama dreams of Wagner.

We can only repeat previous commendations of the manner in which Mr. Ashton Ellis has discharged his difficult task. As heretofore, his summary and index are models. "A general chronological table of the contents of the eight volumes" is another of those instances which testifies to the thoroughness of Richard Wagner's English translator.

Life of Chopin. By Franz Liszt. Translated by John Broadhouse. [William Reeves.]

The reader who takes up this book in the expectation of finding it a biography *per se* of the greatest of pianoforte composers will probably be disappointed; but this by no means implies that it is not a book to be read. As a matter of fact, the volume before us throws a hardly less interesting light upon the personality of its illustrious author than upon the master musician who forms its theme. In an interesting letter, dated "Weimar, February 4, 1851," to M. Léon Escudier, the Parisian music publisher and manager of *La France Musicale*, Liszt refers to "the proofs of the first two articles of my biographical study of Chopin" (the italics are ours), which, by the way, first appeared in the above-named journal in detached numbers, beginning on February 9, 1851. Liszt adds: "Both on account of the reverence of my friendship for Chopin, and my desire to devote the utmost care to my present and subsequent instalments, it is most important that this work should make its appearance as free from defects as possible, and I earnestly request you to give most conscientious attention to the revision of the last proofs."

Nearly fifty years have passed since Liszt's "biographical study," or "appreciation"—that is its best designation—of Chopin appeared in book form, yet it only now makes its appearance in an English version, "translated in full for the first time," as the title-page informs us. Although Liszt's "appreciation" is more or less in the nature of a rhapsodical panegyric upon his friend, there are many interesting touches of a personal nature that are of distinct value. For instance, in regard to Chopin's pianoforte performances, Liszt says: "By his peculiar style of playing, Chopin imparted with most fascinating effect a constant rocking, making the melody undulate to and fro like a skiff driven over the bosom of tossing waves. This manner of execution, which set so peculiar a seal upon his own style of performance, was first indicated by the words *Tempo rubato* affixed to his works; a *tempo* broken, agitated, interrupted; a movement flexible while it was abrupt and languishing, and as vacillating as the flame under the fluctuating breath which agitates it. This direction is no longer to be found in his later productions; he was persuaded that if the player understood them he would divine this regular irregularity. All his compositions ought to be played with this accentuated and measured swaying and rocking, though it is difficult for those who never heard him play to catch hold of this secret of their proper execution." His favourite amongst his own compositions was the beautiful *Larghetto* of the second Pianoforte Concerto (in F minor, Op. 21).

Chopin expressed to a brother artist his dislike of playing in public in the following terms: "I am not suited for concert-giving; the public frighten me; their looks, stimulated by nothing but curiosity, paralyse me; their strange faces oppress me; and their breath stifles me!" He had a rooted dislike to letter writing. "Many and many a time has he walked from one end of Paris to the other to decline an invitation to dinner, or to afford some trifling information rather than write a line or two which would have saved all this trouble and waste of time. The great majority of his friends did not even know what his handwriting was like." That he was not entirely the lackadaisical sentimentalist, a state of existence so often associated with his personality, is proved by the fact that "he would willingly spend whole evenings in playing blind man's buff with young folks, and would tell them little

tales to make them break forth into that silvery laughter of youth which is sweeter than the nightingale's song."

While the "Life of Chopin" is the exhaustive biography by Professor Niecks, this "appreciation" of one great artist by another is one that distinctly adds to our knowledge of the great Polish composer for the pianoforte, and its author, the greatest of all pianoforte players.

THEORETICAL WORKS.

A Course of Harmony. By Frederick Bridge and Frank J. Sawyer. [Novello and Company, Limited.]

Harmony, Diatonic and Chromatic. By Charles Vincent. [Charles Vincent.]

If the present generation of harmony students fail to become equipped in their theoretical knowledge it will not be for lack of treatises. Joint-authorship is somewhat rare in such books, as even in the same Institution one harmony professor will have nothing to do, theoretically speaking, with his colleague "over the way." But in the first of these works under notice two professors of the Royal College of Music prove that they can really dwell together in unity, or should it not be in harmony? "No new theory" is their watchword. "Existing systems, mainly those of Goss and Macfarren," are the foundations upon which they build; they raise their superstructure unencumbered, and rightly so, we think, with all philosophical or acoustical arguments. Sir Frederick Bridge and his coadjutor, Dr. Sawyer, adopt an unassailable creed in their belief "that the teaching of harmony should not be a purely mechanical and mathematical process." What have they done to prove the truth that is in them? They "have aimed at a higher and more artistic result—viz., the 'creation' of harmony by the student." How have they sought to attain that end? We quote from the general preface:—

Firstly, those in which the figured bass is given and in which the student has, therefore, to add the upper parts.

Secondly, those in which the melody only is given and in which the student has, from the very outset of his work, to consider the formation of his bass, that most important of all things in music.

Thirdly, those in which nothing is given, and he has himself to "create" the whole passage of harmony, choosing his chords and manipulating them accurately in accordance with the instructions given.

The student is then led through the various stages of his harmonic journey from triads to the chord of the thirteenth, with calls, so to speak, on the way at modulation (two chapters), harmonising unfigured basses, chromatically altered chords, unessential notes, and pedals. But the goal is not yet. The last three chapters of the course treat of harmonising for string quartet—containing most useful hints on bowing and phrasing, three-part writing, and five-part writing. And then, finally, there is an Appendix, entitled "Hints on the training of the ear and the eye in harmony," the importance of which goes without saying. There is also a complete index.

So much for the outline of the subject-matter of this treatise. It is quite impossible within the limits of our space to give a detailed exposition of its development. This cannot be more thoroughly grasped than by the reader himself with the book in his hands. But one special feature may be pointed out. In regard to the exercises, the figured basses that are given are not like belated hymn-tunes, but they embrace a variety of rhythms and styles. Moreover, a marked excellence of this exercise department consists of the melodies that are given to be harmonised. Old English songs, such as "Sally in our alley," and so on, are laid under contribution. Thus the student's harmonic faculties are developed up and down—instead of "up" only, as is the method of many manuals. Moreover, his interest is thereby awakened and sustained; and thus he is gently and safely led along the road which leadeth to the creative state of his harmonic existence.

As the book is the outcome of a request made by the Council of the Royal College of Music to Sir Frederick Bridge that he should "prepare a Manual of Harmony for use in the College," it may be assumed to bear the "hall

mark" of that important Institution over which Sir Hubert Parry presides. The joint-authors are men of wide experience in their respective fields. They have literally gone to the root of the matter; therefore, it would indeed be strange were they not to see a rich fruition in well equipped harmony students as the result of their joint seed-sowing.

Dr. Vincent, in his concise manual, also makes a laudable attempt to make the rough places of the harmony student plain and to guide his footsteps in the paths of efficiency. In his introduction he states that he has "failed to find any system which enables the beginner to compose a bass, or to harmonize a single melody with any degree of accuracy." He endeavours to show, and we think he succeeds, how these essentials may be acquired. He bases his system "on the Diatonic, Chromatic, and Enharmonic scales," being convinced that this is the only consistent theory whereby modern combinations can be explained.

Teachers will be struck with the novelty of the arrangement of the book. For instance, Chapter II. treats of "writing a bass part," and the consideration of first inversions is suspended—to use a harmonic word—till Chapter XIII. Previous to that "unlucky number" there are chapters on progression of parts, adding a treble part to a given bass, adding inner parts, sequences, suspensions, passing notes, &c. Thus it will be seen that Dr. Vincent does not follow the traditional methods of stating his case. It is quite possible that a jury of harmony experts would not agree upon a verdict, but they would certainly give him credit for the courage of his convictions. A specially useful chapter is that on "accents, rhythm, cadences, and elementary form." Anything that will help to remove the study of harmony from the region of mere dry mathematicalities into the purer atmosphere of real music is to be encouraged and commended. And therefore both these thoughtfully compiled treatises having that object in view will assuredly meet with the attention they deserve. We think it was Sterndale Bennett who remarked that "all the harmony one needed to know could be written upon half a sheet of note-paper." But until we all become Sterndale Bennetts, harmony books will continue to be a necessity.

CHURCH MUSIC.

Story of the Cross. By J. Varley Roberts.

How great is the loving kindness. By John E. West.

My God, I thank Thee. Words by Adelaide Procter.

Music by Edwin H. Lemare.

Create in me a clean heart. By Percy J. Fry.

Turn ye ever to Me. By A. E. Godfrey.

Except the Lord build the house. By Henry Gadsby.

Nearer, my God, to Thee. By Thomas Adams.

Behold now, praise the Lord. By Frederick Illiffe.

(Novello's Octavo Anthems. Nos. 557, 615, 617, 622, 626, 628, 629, and 631.) [Novello and Company, Limited.]

THE excellence of this important series is fully maintained in recent numbers. A setting of the Rev. E. Monro's popular "Story of the Cross," by Dr. J. Varley Roberts, comes appropriately for the Lenten season and may be recommended by reason of its simplicity combined with its devotional and musicianly character.

"How great is the loving kindness," by Mr. John E. West, is an anthem for Sexagesima for general use. The music is remarkable for graceful flowing character and richness of harmony. It is in four parts throughout, but contains several effective points of imitation. The voices are admirably supported by the organ accompaniment.

"My God, I thank Thee," is an anthem which would be specially appropriate at weddings. The music, set by Mr. Edwin H. Lemare to Miss Adelaide Procter's words, possesses a tranquil beauty which renders it very impressive. There are two short solos for a baritone voice, but the remainder of the work is in four vocal parts which will present no difficulty to average choirs.

"Create in me a clean heart" is an anthem for treble or tenor solo and chorus, by Mr. Percy J. Fry. The opening solo occupies two pages. The chorus which follows is Mendelssohnian in character, easy to read, and flowing and devotional in style.

"Turn ye ever to Me," by Mr. A. E. Godfrey, also opens with a solo, for a baritone or tenor voice, of some

length. In this anthem, however, the solo voice continues after the choir has entered. Well sung, the work would be impressive.

"Except the Lord build the house" was written by Mr. Henry Gadsby for the jubilee of Queen's College, London, and the music is appropriately bright and festive in character. It begins with a chorus in four parts, in which occur some effective imitative passages. This is succeeded by a section for two sopranos (or semichorus), who are subsequently joined by an alto soloist. A return to the *allegro* portion of the opening chorus effectively concludes an interesting composition.

Mrs. Sarah Adams's favourite hymn, "Nearer, my God, to Thee," has had many settings. In this, by Mr. Thomas Adams, the music is laid out for soprano and tenor soloists and four-part chorus. Its expression is not only sincere, but manifest care has been taken to secure the proper accentuation of the lines. Some bold and striking harmonic transitions at the close have a beautiful effect.

"Behold now, praise the Lord," by Dr. Frederick Illiffe, is well described as "a short and easy full anthem for parish choirs." Much appreciation is shown by the composer of contrast, and some excellent effects are produced by simple means.

Lord, teach us to number our days. By C. H. Lloyd.

Almighty and everlasting God. By Francis Edward Gladstone.

(Novello's Services and Anthems for Men's voices. 43. 44.)

[Novello and Company, Limited.]

DR. LLOYD'S anthem is well laid out for two altos, two tenors, and two basses, and may be sung by soloists or chorus. The words are taken from the 90th Psalm, and their devotional spirit is admirably reflected in the music. The vocal parts possess considerable independence and will interest cultured singers. An accompaniment is provided; but the work is so closely knit that, provided capable vocalists are available, it might be dispensed with and thus gain in impressiveness.

More simple in character is the setting by Dr. Gladstone of the Collect for the Twelfth Sunday after Trinity, which has been allied with music of flowing and appropriately prayerful spirit. It is designed for solo tenor and chorus of alto, tenor, and bass, the chorus echoing and supporting the soloist in an effective manner. Dr. Gladstone's skill and expression are specially shown in the organ accompaniment: it is remarkably slight, but every note tells, as might be expected from a pupil of S. S. Wesley.

SONGS.

Come, then. My Love. Music by Ethel Barns.

Arabic Love Song. Words by Shelley. Music by S. Liddle.

Españolita. Words by Charles H. Taylor. Music by Arthur Desmond.

My Love Nell. By C. Milligan Fox.

[Forsyth Bros.]

MADAME ETHEL BARNES writes in an unpretentious manner, but with a simple and direct sympathy with her text that imparts to her music much charm. Of the two songs, "Come, then," and "My Love," the second is the better; but singers of limited capacities will find in each a grateful vocal part and music that can easily be made effective in performance.

An "Arabic Love Song" should be entitled an "Arabian Love Song," since Shelley's lines are in English; but with this exception no fault is to be found with the song. Mr. Liddle has made use of a favourite Indian scale, a characteristic feature of which is that the keynote is followed, ascending, by a semitone and a minor third, and he has used these intervals with great deftness to suggest the Eastern sentiment of the text. As the song has already been favourably received in our chief concert rooms, there is no need to enlarge upon its merits.

Vocalists who incline to songs of conventional Spanish type will find a pleasing example in Mr. Desmond's "Espanolita," in which the praises are sung of "Juanita, sweet as Spanish skies are blue."

"My Love Nell" is described as a "collected and arranged Ulster ballad." Perusal of the words induces the conclusion that part of the ballad has been left in Ulster, since the behaviour of the colleen, who suddenly embarks for "Amerikee," is somewhat inexplicable. There is manifestly more in the story than appears to the "unclothed eye," but the tune is delightful and its best features are carefully preserved and accentuated in the arrangement and accompaniment.

PIANOFORTE MUSIC.

Three Swedish Dances. By Frederic Mullen.

Liebeslied. By R. H. Bellairs.

T'en souviens-tu ? Melody. By Anton Strelezki.

[Leonard and Co.]

PIANISTS of limited executive abilities in search of short pieces of pleasing character may be recommended the above compositions. Mr. Mullen's "Swedish Dances" are bright and engaging; the "Liebeslied" is as winning as a love-song should be; and "T'en souviens-tu ?" suggests a question to which the speaker feels assured of receiving a satisfactory answer.

MISCELLANEOUS, SHORT NOTICES,
AND BOOKS RECEIVED.

Hymns of Modern Thought, with music.

[Houghton and Company].

THIS is a collection of hymns "which contain no theological dogma," and in which "even the name of God has been avoided." It is not within the province of a journal devoted to music to comment upon this feature of the publication, but it is necessary to state the fact in judging the musical aspect of the volume. The book, which is printed in blue ink, contains about 200 tunes, of which one half are new—an unusually large proportion. As these new tunes are presumably composed for "hymns" which are not likely to be heard in "choirs and places where they sing" in the general acceptance of the term, it would serve no useful purpose to criticise them in detail, even if we had the space at our disposal. In regard to the tunes that are reprinted from previous collections, it comes as a sort of shock to find them divorced from their old and Divine associations. For instance, that ideal supplicatory tune "Elders," in this collection is put to James Russell Lowell's words:—

O truth! O freedom! how ye still are born
In the rude stable, in the manger nursed!
What humble hands unbar those gates of morn
Through which the splendours of the new day burst!

We are bound to express a preference for the association of the words of Ellerton's devotional evening hymn, "Saviour, again to Thy dear Name we raise," with its equally devotional tune ("Elders"), composed expressly for it by Dr. E. J. Hopkins.

The Boy's Voice. By J. Spencer Curwen. [J. Curwen and Sons, Limited.] The third edition of a useful book, brought up to date. The new matter includes a description of Mr. Bates's London Training School for Choristers. —*A text-book on The Natural Use of the Voice.* By George E. Thorp and William Nicholl. [Edward Arnold.] The fourth edition of a thoughtful treatise by two experts upon a subject concerning which much difference of opinion exists. A chapter on expression has been added. —*Five Thousand Different Scale and Arpeggio Examination Tests.* In Four Books. Compiled by H. A. Harding. [Weekes and Co.] The brain positively reels at the mere thought of 5,000 scale and arpeggio tests! What can be the artistic, or even the educational value of such a lunacy-provoking system of examination preparation? But those who are inclined that way may possibly derive benefit, and perhaps enjoyment, from Dr. Harding's laboriously compiled "5,000." —*The Voice: its Physiology and Cultivation.* By William A. Aikin. [Macmillan.] *Duality of Voice: an outline of original research.* By Emil Sutro. [G. P. Putnam's Sons.] *Chats to Cello Students.* By Arthur Broadley. [The Strad Office.]

MAJOR C. R. DAY.

In the kindly, wise, and just apology of Uncle Toby for war, in "Tristram Shandy," there occur these words: "Need I be told as I was by you, in Le Fever's funeral sermon, that so soft and gentle a creature, born to love, to mercy and kindness, as man is, was not shaped for this? (the miseries of war). But why did you not add, Yorick,—if not by Nature—that he is so by necessity?—For what is war; what is it, Yorick, when fought as ours has been, upon principles of liberty, and upon principles of honour—what is it, but the getting together of quiet and harmless people with their swords in their hands, to keep the ambitious and turbulent within bounds?" The sentiment expressed in these remarks is particularly applicable just now to the late Major Charles Russell Day. In South Africa, in the attack which took place near Paardeberg upon Cronje's position on February 18, in helping a wounded man, he fell himself, dangerously wounded, to die



(From a photograph by Messrs. Mayall and Co., Limited.)

almost immediately. This sad incident robbed the world of a musical soul, a delightful, gentle enthusiast, who has left admirable work in special lines on music, and leaving those who were bound to him in the intimate relations of life to deplore the loving son, husband, and father—he has left one little daughter—and true friend.

His career may be briefly told. The only son of the Rev. Russell Day, Rector of Horstead, Norwich, he was born in 1860, and was educated at Cheam School and at Eton. In 1880 he joined the 3rd Royal Lancashire Militia. In 1882 he was gazetted to the 1st Battalion of the Oxfordshire Light Infantry, formerly the 43rd regiment. Very soon after he left England for service in India, where he remained five years. He was severely wounded while quelling a rising of the Moplahs in Malabar, in 1885. It was during those five years he acquired his remarkable knowledge of one great branch of Eastern music and could return in 1887 with his *magnum opus*, "The Music and Musical Instruments of Southern India and the Deccan." He was instructed in the complicated system of pure Hindu music entirely by native musicians. This great work

was published in 1891 by Messrs. Novello. It is illustrated by admirable chromo-lithographs drawn from rare specimens which Lieutenant Day, as he then was, had collected in India—one, an almost priceless Vina, a stringed instrument more than 200 years old. He was promoted to be Captain in 1889, and, it may be incidentally mentioned, he served as Adjutant to the second Volunteer Battalion, Middlesex Regiment, from 1892 to 1897. The Musical Division of the Military Exhibition at Chelsea, presided over by Colonel Shaw Hellier, gave him, in 1890, the opportunity to show his unusual knowledge of wind instruments by arranging the interesting collection, musically and historically, that was gathered there. The Catalogue *raisonné*, a quarto of 253 pages, which he compiled, a work in itself sufficient to bring the author a lasting reputation, was published by Messrs. Eyre and Spottiswoode. About this time he gave what help he could to the establishment of a Wind Instrument Society, intended to further the development of chamber music for wind instruments. His mind was ever active in his favourite subjects, as was shown by a lecture, with illustrations, before the Musical Association, and papers contributed to the press almost to the day of his departure for South Africa. He served on H.R.H. The Duke of Edinburgh's Committee for the British Section of the great Musical Exhibition at Vienna, in 1892, and was also invited to form one of a Committee of Advice, meeting at South Kensington, to the Royal Commission for the Paris Exhibition this year. He was gazetted Major in 1899. Had he survived and returned to England his friends believe he would have ended his military career as Commandant at Kneller Hall, the great training school for military bands, a post that was the object of his ambition. He would no doubt have got brevet rank if necessary to fill it. The improvement of our military music and the proper education and welfare of the bandmen were ever in his mind. But it was to be otherwise. Her Gracious Majesty the Queen, who was an early subscriber for Major Day's Indian book, has honoured the memory of a brave and good man by requesting his photograph. The bugles may sound the Last Post gravely and tenderly over the distant grave where this gentle, musical soldier reposes.

A. J. HIPKINS.

MR. S. COLERIDGE-TAYLOR'S "HIAWATHA."

"HATS off, gentlemen, a genius!" With these words of Schumann's we greeted, in our issue of October, 1898, the appearance of Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast," even before its production at the Royal College of Music on the 11th of the following month. When in October last "The Death of Minnehaha" made its appearance, and whelmed us with its heart-breaking pathos, we again spoke of the young composer's "genius." And now the completion of the trilogy, "Hiawatha's Departure," has been performed, together with its two complementary works, and we say once more to all who have ears to hear: "Hats off, gentlemen, a genius!"

Need we hesitate to say this, or stop to criticise, when in the presence of a work so absolutely beautiful and so absolutely unique? We think not. Here we have at last what England has been waiting for ever since she began to repudiate the taunt that she was unmusical, that the creative gift was denied to her musicians. "Hiawatha" is a creation if ever there was one in our art. It boldly crosses the line that divides the abnormally clever from the simply beautiful, the obviously inspired. Who can define inspiration in music? Who can analyse the qualities in Mr. Coleridge-Taylor's music that touch singers until they can hardly produce their notes, and audiences so that they cannot read their programmes or scores? For this is what happened at the North Staffordshire Festival, at Hanley, in October last, when "The Death of Minnehaha" was first produced. It happened again at the performance of the complete trilogy, at the Royal Albert Hall, on the 22nd ult. We have it on the authority of the soloists engaged on these occasions, and we have heard it from many members of the choir, that hardly anything they have ever sung has moved them to attempt, and yet (for the reasons stated above) prevented them from achieving their

very best, as has this beautiful music of our young countryman. And the undefinable Something that can produce this greatest of "Marvels many and many wonders" must be, is inspiration.

"The Song of Hiawatha" has been before the world both in Longfellow's original and numerous translations into foreign languages for nearly half-a-century, and it has been free to countless composers great and small to exercise their genius or ingenuity upon it. Yet not one has succeeded in producing music that lives as Mr. Coleridge-Taylor's does and will live. "Poetry" in this case has long been waiting for its sister, "Music," but it has not waited in vain. And when did ever

Music and sweet poetry agree
As they must needs, the sister and the brother,

as do Longfellow's trochaics and Mr. Coleridge-Taylor's music, which so illumines and glorifies the poem that it shines with a hitherto unrealised effulgence!

And this leads us to another remarkable fact. Although Mr. Coleridge-Taylor has set altogether over 800 lines of Longfellow's poem to music, every one of them, with but the rarest exceptions, consisting of trochaics, nothing is more remarkable than the absence of that feeling of monotony which the almost paralysing sameness of the poet's metre might easily have engendered.

Coming now to the performance of the 22nd ult., let us say at once that the young composer's triumph was complete. Rarely, if ever, has such a spontaneous outburst of genuine enthusiasm been witnessed in London at the production of a new work than that displayed by the large audience after the first part of the concert, which concluded with "The Death of Minnehaha." The pent-up feeling of the deeply moved audience relieved itself in such cheers and shouts of approbation as must have warmed and gladdened the heart of the composer and, if we may incidentally say so, also of those who for some years past have hailed the young Anglo-African as the coming man in music.

The question will naturally arise: Has the composer succeeded in keeping up to the end the interest so powerfully excited by the two earlier cantatas, and has he been able to even surpass the beautiful and touching climax at the end of "The Death of Minnehaha?" To both questions we reply with an emphatic "yes"! The "Departure" is both the longest and ripest of the three cantatas that constitute the trilogy. To surpass the heartrending, tear-compelling pathos of the "Death" was impossible, unless the composer found lines even more moving than the canto superscribed "The Famine" in Longfellow's poem.

After the tragic gloom of the "Death," relief and contrast were absolutely necessary. This the composer has given us in the delicious first soprano solo, "Spring had come," and in the humorous scena between that confirmed old story teller, *Iagoo*, and his people. Both these numbers, together with a subsequent baritone scena, are taken from the penultimate canto of Longfellow's epic. The rest of the libretto consists of the final canto in the poem, without the omission of a single line. The words uttered by *Hiawatha* are, of course, given to the baritone, those of *Iagoo* and the *Priest* to the tenor, while the twenty-eight lines commencing "From the brow of Hiawatha" are set as another soprano solo. All the remainder is assigned to the chorus, which has consequently a heavy and important task in the work. The music is throughout as fresh and individual as that of the earlier cantata. There is hardly a bar that can be said to recall any other composer's music, and we feel instinctively, as we said eighteen months ago, in reviewing the "Wedding-Feast," that if a way of setting Longfellow's endless trochaics had to be found, then Mr. Coleridge-Taylor's seems the best and the only way. Whether he writes simple "tunes," such as in *Iagoo*'s tales of wonder, or recitative-like passages to words describing the Saviour's sufferings and triumph; whether rough, almost barbaric utterances for the Indian chiefs, or dignified farewells for the noble *Hiawatha*, he finds exactly the right musical phrases to suit such varied conditions. And how beautiful are his phrases! The work is one long stream of spontaneous melody from the first note to the last.

SIR F.

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We need not go through the "Departure" in detail to single out its best points, but we must mention the splendid and elaborate baritone scena, "True is all Iago tells us" (*Hiawatha's* vision), a superb piece of declamatory music (an afterthought, by the way!); the delightfully tuneful soprano solo, "From the brow of *Hiawatha*"; *Hiawatha's* address of welcome to the strangers, "Beautiful is the sun," as fascinating a song as ever flowed from the composer's facile pen; and *Hiawatha's* valedictory addresses to *Nokomis* and to his people, two stately and original solos that rise to great heights of expressiveness.

The composer has put forth his full powers in the lengthy and imposing *Finale*. He has succeeded in writing a choral movement of splendid virility and poetic suggestiveness, broadly melodious, beautifully harmonised, and rising from strength to strength on to the final outburst, "Farewell, farewell for ever." This is a great effort, and the effect of the gorgeous stream of colour flowing from orchestra and organ, above and below the massive choral harmony—especially from the point "Thus departed *Hiawatha*," where the organ, bassoon, tuba, double-basses, and drums hold a pedal B—is magnificent, and stirring to a degree. This is a climax greater, nobler, and more elevated even than that of the "Death of *Minnehaha*," and thus our young composer has succeeded in piling *Ossa* upon *Pelion*.

The performance, conducted by Mr. Coleridge-Taylor himself, was fair as regards the chorus. The two earlier cantatas went well on the whole, but there were many hesitating attacks, weak climaxes, and even wrong notes in the "Departure," while there was no attempt to bring out the humour and poetry that lie hidden in the beautiful music. The orchestra was correct and sympathetic and the soloists were excellent. Miss Blauvelt's sympathetic voice and refined style were exactly suited to the touching solos in the "Death of *Minnehaha*," which she sang with the utmost pathos. She had a splendid partner in Mr. Andrew Black, who greatly moved his audience in the heart-breaking solo, "Farewell, said he, *Minnehaha*," and, moreover, declaimed the fine solos in the "Departure" with superb breadth and dignity. Mr. Whitney Mockridge, excellent artist that he is, sang his various solos with full appreciation of their varied character.

"*Hiawatha*" will become familiar as household words to music-lovers, for it lacks not one of the essentials of a work that can be heard again and again with ever increasing delight and admiration. Apart from the beautiful music, the unconventional poem will never fail to exercise its strange fascination. And all who can feel this fascination will say with the poet:

Ye who love a Nation's legends,
Love the ballads of a people
That like voices from afar oft
Call to us to pause and listen,
Speak in tones so plain and childlike,
Scarcely can the ear distinguish
Whether they are sung or spoken;—
Listen to this Indian Legend,
To this Song of *Hiawatha*!

SIR HUBERT PARRY ON "NEGLECTED BY-WAYS IN MUSIC."

The following is a digest of the three lectures recently delivered by Sir Hubert Parry at the Royal Institution, and made specially by him for THE MUSICAL TIMES:—

Most men's knowledge of unfrequented by-roads must necessarily be at second-hand, and their views of them are coloured by accident and disposition. Some remember when they have been sweet with the sight and smell of primroses and violets, and gay with may in spring machine. Some will think of them with memories of wandering in mud and ancient ruins. The by-roads of art are just the same as the by-roads of ordinary life. Some of them are decked with the primroses and violets of art, and even more pretentious flowers, such as are seen in the way of cottage gardens, and a great many of them are muddy and dreary.

By-ways would not be by-ways if they had not some essential drawbacks, and neglected by-ways are almost necessarily failures. The public is too practical to neglect

a road which is serviceable for any place where many people want to go; and the only alternative which can practically justify a by-way is the none too frequent case of desirable places which are only known to few, and whither the herding public has not yet received an impulse.

BY-WAYS & HIGHWAYS.

By-roads are mainly survivals of an intermediate stage of human development. In the earliest stages there were mere uncertain tracks, in the latest everything is so highly organised that the world is almost dominated by great highways, and neglected and superfluous by-ways have no chance to come into existence. In art it would be presumptuous to say that any branch was a neglected by-way till we have got a good way from it. The greatest minds have often seemed to their contemporaries to be wandering off into unaccountable by-ways. Brahms, Wagner, Schumann, Beethoven, and Bach all seemed at times unintelligible even to intelligent musicians of their day. But the wider public of successive generations found that they were pioneering great highways, and those who sought what was worthy of the name of art soon frequented them. To find neglected by-ways one must go back to times of transition or experiment, when there were plenty of unknown tracts to explore, and the main roads were not so clearly marked out.

Up to the end of the sixteenth century musical art was limited almost entirely to one great highway, which had been developed mainly for ecclesiastical purposes. When men began to give their minds to secular music, they seemed to come to a wide and spacious land with infinite possibilities of development, but little or nothing to show in what direction it was most serviceable to go. Some men started off on the roads which led to the great branches of instrumental music, opera, oratorio, and so forth, and a few struck out experimentally in directions where less enduring results could be obtained; they sometimes lost their way, and sometimes turned through a by-way into the main road again. Some of their by-ways continued to be trodden by admiring crowds for a while, and were adorned with specious skill; and some remained homely and secret. Into some few we may look with likelihood of finding traces of human nature and human characteristics, which are so often specially attractive in unfamiliar phases.

FANCIES.

Instrumental music was a natural province for impracticable by-ways in the early part of the seventeenth century, because it was so new, and men so little understood how to deal with it. Responsible composers hardly thought it consistent with their dignity at first to write ordinary simple dance tunes, though they often wrote movements called by dance names, which were so elaborated with all the resources of their art that they ceased to have any possible connection with dancing. Of such there is a profusion in all the collections of music for virginals and other keyed instruments by our great English masters of Elizabeth's time. But many of the composers cultivated a still more unprofitable line. The methods of art so far cultivated were almost exclusively restricted to choral music—representing various phases of counterpoint—and the serious composers who felt the obligation of justifying their work by artistic interest endeavoured to write music in choral style and on contrapuntal principles for instruments. Out of this ultimately emerged the familiar form of fugue. But while men were beating about the bush to find the right road they fell into all sorts of by-ways, which are represented by different types of canzone, ricercar, symphonie, and fantasias or fancies. These were written for organ, spinets, or virginals, and even for lutes. But the by-road which proved most unprofitable was that of the Fancies, especially those written for strings. There are most remarkable examples of such works by the great Gabriellis, by Bruys, Orazio Vecchi, and our own Orlando Gibbons. The true Fancy, which represented a justly negligible by-road, is the English Fancy, of which type of art examples were produced in overwhelming profusion from the early part of the seventeenth century till after the Commonwealth; when Charles II. is commonly reported to have made an exception to the well-known

formula of his life, by giving it the *coup-de-grâce* of his disfavour. These fancies were mere essays in contrapuntal dexterity, without method or system, serving for next to nothing but to show off the learning and drouthiness of the composers. As exceptions may be quoted some examples of Orlando Gibbons's in the "Parthenia" of 1611—which are very noble and dignified—and some extraordinarily delicate and dainty little examples in the MS. volume of Benjamin Cosyn, belonging to Her Majesty, and preserved at Buckingham Palace. (Two examples were performed by Miss F. Smith.) Of the absolute uncancelled type the long-lived John Jenkins was the most profuse composer. His fame at that time was great—and some little justification for it is found in other provinces of instrumental art—but as far as the Fancies are concerned, his line is obviously a dreary and unprofitable by-road, and one which travellers in the realms of art have justifiably neglected. (Examples by Orazio Vecchi and by John Jenkins were performed.)

DIVERTISSEMENTS.

A neglected by-road which presents much more attractive features is that which was the outcome of the very dance movements which serious composers at first fought shy of. They had made groups of dance tunes which were prototypes of the suites and ordres of later times; and were not intended to accompany dances, but to represent what may be called absolute artistic music. But when the development of French taste in things theatrical came to one of its crises in Lulli's works, the irresistible attractiveness of the "divertissements" suggested not only the performance of selected dance tunes from the operas apart from the actual operatic performances, but also the composition of groups of dances which could be used for accompaniments to dancing. Not many works of this kind of any real artistic value have been written at any time; but it so happened that a remarkably interesting German composer, Georg Muffat, who resided in Paris for six years and studied Lulli's style, when he returned to Germany set to work to compose a number of such dance tunes; which he grouped into sets, with an overture after the French manner to begin with. They are quite unlike the suites of Bach or Handel, because the individual dances are of such varied character and so suggestive of connection with the stage. There was a great number of these sets, which Muffat designated by the name of "Fasciculus," and the sets themselves were published in groups, each called a "Florilegium," the first of which came out in 1695. The overtures are well developed, and much more free and artistic than Lulli's own; and the dance movements, which comprise canaries, bourrées, rigodons, minuets, gavottes, and movements called "Les Cuisiniers," "Les Marmitons," "Entrée des Fraudes," "Entrée des Insultes," "Les Gendarmes," &c., are light, lively, melodious, and full of point—sometimes even extraordinarily vivacious and effective. One of the curious points about them is that they were written by a composer who was said to be of English descent, for the benefit of Germans, in imitation of the Italian Lulli's imitation of typically French dance music. (A number of the movements were played by a small stringed orchestra.)

AYRES.

The seventeenth century was the most prolific period in the making of musical by-ways in England, and though some of them were muddy and unattractive, others were adorned with bright and dainty flowers. The tendencies towards what was called the "New Music" showed itself in England, even in the latter part of the sixteenth century, in the increase of unsophisticated tunefulness, even in the works of responsible masters such as Morley and Dowland. The English composers were much slower in deserting the lines of the great choral art than those of other countries. As usual, they were inclined to hold fast that which was proved to be good after composers of other nations had all adopted the new style. But an important proof that the new tendency had votaries in this country is shown by the extraordinary quantity of solo songs and secular part-songs with lute accompaniment, which came out just at the end of the sixteenth and the beginning of the seventeenth centuries. One of the remarkable features of many of these songs was the beauty of the poetry;

and another remarkable fact was that the poetry was often written by the composers themselves; and as this line of musical art has become a neglected by-way by reason of the impossibility of having songs accompanied by lutes in modern times, the makers of these songs have taken more abiding hold of the world as poets than as composers. But the music is often dainty, delicate, and tuneful, and always pure and refined. The best of these sets of Ayres (as they were called) were by Jones, Rossiter, Coperario, Thomas Ford, and Campion.

THE MASQUE.

A form of art which was immensely popular from the time of the Tudors till almost the outbreak of the Civil War was the Masque. It was a sort of counterpart of the French *masquerade*, and has become an unfrequented by-way, partly through changes of taste and partly through its incapacity for expansion and development. It, however, represents the larger branch of the English departure in the direction of the so-called "New Music." It was a very artificial kind of entertainment, with next to no dramatic intention, but often highly artistic in a literary sense. The musical ingredients consisted of songs, passages of declamation, and dance tunes, and, occasionally, instrumental interludes and introductions. Of these the songs are the most attractive features. Not very much music from the masques has survived, but there are samples of quasi-recitative by Lanieri and Coperario, and some charming little ditties by Campion and Lupo and Johnson, of the Jacobean days, and dances and songs by William and Henry Lawes, of Charles I.'s time.

The most famous of masques, Milton's "Comus," was fitted with songs by Henry Lawes, who had an extraordinary reputation as a song-writer in his time, which is more justified by his appreciation of genuine poetry than by the actual music he produced. The songs for "Comus" are really very halting and feeble, but they show an artistic intention in the sincerity with which the composer endeavoured to follow the rhythm and accent of the poetry rather than to make merely pleasant little tunes. This tendency is also shown in the collections of songs by Lawes, Lanieri, Colman, Wilson, and others, which came out in the early years of the Commonwealth; in which an attempt to achieve a new kind of accompanied recitative is perceptible—a sort of compromise between melody and declamation, which occasionally turns out very expressively, as in Henry Lawes's setting of "He that loves a rosy cheek." Though the most prolific period of the production of masques was the latter part of Charles I.'s reign, when a great masque was given at Court almost every year, the masque of which there are most copious musical examples remaining belongs to the latter part of the Commonwealth. The suppression of Church music by the Puritans drove lovers of music to cultivate secular music, and the suppression of ordinary stage plays led to the attempting of operas and performances in the theatres with music, and of these the most notable was Shirley's masque of "Cupid and Death," with music by Matthew Lock and Christopher Gibbons, which was performed in Leicester Fields in 1659. This comprises a kind of overture in several movements, some very queer and clumsy dance tunes suggestive of strange gestures, and a great deal of solo music, both declamatory and tuneful, and a few short choruses. The stage directions are curious and interesting, and give a fairly clear idea of the fanciful entertainment, in which apes and fauns and "Slaine Loves" took a prominent part. (Illustrations of lute songs and various specimens of the different kinds of masque music were performed.)

MONOLOGUES AND DIALOGUES.

There was one curious experimental venture of the English composers of the first half of the seventeenth century which seemed as if it ought to have turned out well, but ultimately proved an unfrequented by-way. The idea was to put dialogues or monologues into the mouths of classical or mythical characters, whose circumstances were either perfectly familiar to every decently educated person or sufficiently suggestive by their very names to give cue and colour to the works. A long monologue by Henry Lawes was the plaint of "Ariadne sitting on a rock in the island of Naxos," when deserted by Bacchus, which

FOUR-PART SONG.

Words by SHAPCOTT WENSLEY.

Composed by REGINALD SOMERVILLE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto.

SOPRANO. *pp* "O night-in - gale, O night-in - gale, I wish you'd go to sleep!" . . Thus *p*

ALTO. *pp* "O night-in - gale, O night-in - gale, I wish you'd go to sleep!" . . Thus *p*

TENOR. *pp* "O night-in - gale, O night-in - gale, I wish you'd go to sleep, to sleep!" Thus *p*

BASS. *pp* "O night-in - gale, O night-in - gale, I wish you'd go to sleep!" . . Thus *p*

PIANO. *pp* *Allegretto. ♩ = 80.* *p*

said the drow - sy, drow - sy sky - lark in his nest, . . "You know I have to

said the drow - sy, drow - sy sky - lark in his nest, his nest, "You know I have to

said the drow - sy, drow - sy sky - lark in . . his . . nest, . . "You know I have to

said the drow - sy, drow - sy sky - lark in . . his . . nest, his nest, "You know I have to

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The Musical Times, No. 686.

(1)

rise be-times, my morn-ing tryst to keep, . . And all good birds should now be hush'd, should

rise be-times, my morn-ing tryst to keep, . . And all good birds should now be hush'd, should

rise be-times, my morning tryst to keep, to keep, And all good birds should now be hush'd, should

rise be-times, my morn-ing tryst to keep, . . And all good birds should now be hush'd, should

rit. *p a tempo.* now be hush'd to rest." But the sky-lark was un - heard, By the night's me-lo-dious bird, Who

rit. *p a tempo.* now be hush'd to rest." But the sky-lark was un - heard, By the night's me-lo-dious bird, Who

rit. *p a tempo.* now be hush'd to rest." But the sky-lark was un - heard, By the night's me-lo-dious bird, Who

rit. *p a tempo.* now be hush'd to rest." But the sky-lark was un - heard, By the night's me-lo-dious bird, Who

poco rit. *a tempo.* poured his soul in song so full and free, That the lit - tle sleep - y lark, In his

poco rit. *a tempo.* poured his soul in song so full and free, That the lit - tle sleep - y lark, In his

poco rit. *a tempo.* poured his soul in song so full and free, That the lit - tle sleep - y lark, In his

poco rit. *a tempo.* poured his soul in song so full and free, That the lit - tle sleep - y lark, In his

poco rit. *p a tempo.* poured his soul in song so full and free, That the lit - tle sleep - y lark, In his

nest down in the dark, Was en-rap-tur'd by the mu-sic, by the mu-sic from the tree.

nest down in the dark, Was en-rap-tur'd by the mu-sic, by the mu-sic from the tree.

nest down in the dark, Was en-rap-tur'd by the mu-sic, by the mu-sic from the tree.

nest down in the dark, Was en-rap-tur'd by the mu-sic, by the mu-sic from the tree.

a tempo. *pp* "O lit-tle lark, O lit-tle lark, it wants an hour to day." Thus

a tempo. *pp* "O lit-tle lark, O lit-tle lark, it wants an hour to day." Thus

a tempo. *pp* "O lit-tle lark, O lit-tle lark, it wants an hour to day." Thus

a tempo. *pp* "O lit-tle lark, O lit-tle lark, it wants an hour to day." Thus

a tempo. *pp* "O lit-tle lark, O lit-tle lark, it wants an hour to day." Thus

sigh'd the wea-ry, wea-ry night-in-gale at dawn; . . . "Why wake us up so

sigh'd the wea-ry, wea-ry night-in-gale at dawn, at dawn; "Why wake us up so

sigh'd the wea-ry, wea-ry night-in-gale at dawn; . . . "Why wake us up so

sigh'd the wea-ry, wea-ry night-in-gale at dawn, at dawn; "Why wake us up so

ear - ly with thy wild un - tu - tor'd lay, . . O pri - thee wait, O pri - thee wait till

ear - ly with thy wild un - tu - tor'd lay, . . O pri - thee wait, O pri - thee wait till

ear - ly with thy wild, thy wild un - tu - tor'd lay, O pri - thee wait, O pri - thee wait till

ear - ly with thy wild un - tu - tor'd lay, . . O pri - thee wait, O pri - thee wait till

rit. *a tempo.* *p* *mf*
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who

rit. *a tempo.* *p* *mf*
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who

rit. *a tempo.* *p* *mf*
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who

rit. *a tempo.* *p* *mf*
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who

rit. *p a tempo.* *mf*
all the night is gone." But the mur-mur was un - heard By the morn-ing's fa-vour'd bird, Who

poco rit. *a tempo.* *p*
far and wide his wondrous joy he threw, Till the song-bird of the night, Caught the

poco rit. *a tempo.* *p*
far and wide his won-drous joy he threw, Till the song-bird of the night, Caught the

poco rit. *a tempo.* *p*
far and wide his won-drous joy he threw, Till the song-bird of the night, Caught the

poco rit. *a tempo.* *p*
far and wide his won-drous joy he threw, Till the song-bird of the night, Caught the

sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the

sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the

sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the

sun-shine and de - light, As he lis - ten'd to the mu - sic, to the mu - sic from the

p *p*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff. Dynamics include piano (*p*) markings.

blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.

blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.

blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.

blue, As he lis - ten'd to the mu - sic, the mu - sic from the blue.

p *rit.* *p* *rit.* *p* *rit.* *p* *rit.* *p* *rit.*

This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are repeated. Dynamics include piano (*p*) and *rit.* (ritardando) markings. The piano accompaniment features a *p* *rit.* marking.

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ought to have served for an interesting piece of music, but which, owing to the undeveloped state of musical art at the time, proves quite childish. There are dialogues between Venus and Vulcan, between a Nymph and a Shepherd; also one between Time and the Pilgrim, which seems poetically suggestive, but is sad twaddle. One of the best is a dialogue between Philomel and Charon, by William Lawes, in which the plaintive pleading of the bird to be regarded as a mortal and entitled to be ferried across the Styx into the realm of shades, and the gruffness of old Charon are well suggested in the music. This form of art seems to have met with little favour with composers, but it led to some remarkable examples by Purcell in the latter part of the century; such as that vivid stroke of genius the monologue of Bess of Bedlam, the surprisingly characteristic dialogue of Saul and the Witch of Endor, and a few melodious and artistic dialogues in the music for plays. It may be also said that the form occasionally presents itself in the dialogue verses in the "Restoration" anthems of Humfrey, Blow, Purcell, and others. The dialogue between Philomel and Charon was performed.

THE "CANTATA A VOCE SOLA."

A very curious contrast to this form of art is found in the "Cantata a voce sola" of the Italians of about the same period and later. This was an outcome of the operatic development in Italy, and, though probably never meant for presentation on the stage, was on the same lines as much of the operatic music of the latter part of the seventeenth and the first half of the eighteenth century. Occasionally it was brought into line with the English dialogues by being put into the mouth of a famous person or a personified abstraction. There is a very long cantata by Carissimi which is put into the mouth of Mary, Queen of Scots; a very interesting and constructively elaborate cantata by Rossi is put into the mouth of La Gelosia; and another, by the same composer, into the mouth of La Fortuna. But such cantatas became more and more conventionalised, till, at the end of the century, in the hands of Alessandro Scarlatti, they consisted almost invariably of a systematic alternation of typical passages of Italian recitative and regular *Da capo* arias; and the effect they produce to modern taste is monotonous and long-winded. But in their way they are often very artistic, and they were evidently written for first-rate singers. One of the peculiarities of those of Scarlatti's time is that the accompaniment is limited to no more than a violoncello with figures; which gives them quite a peculiar *cachet*, as the violoncello part is always treated melodically, and thus very rarely supplies a substantial bass. As a form of art the "Cantata a voce sola" is inevitably a neglected by-way; as the style and artistic method belong essentially to the period, and the cantatas are so long that they are hardly presentable in their entirety to modern audiences. (A complete example by Alessandro Scarlatti was performed by Miss Agnes Nicholls and Miss Eleisen.)

GERMAN BY-WAYS.

In very marked contrast to both English and Italian by-ways were some of the German by-ways of the seventeenth century. Though the Germans gave hardly any indications of their great destiny at that time, their music always had characteristic qualities of earnestness and expressiveness. Whatever of artistic method they learnt from other nations they transmuted into a distinct style; and when the German composers took up the "new music" they dealt with it in a different manner from other nations. By a fortunate accident the impulse came from Venice through Heinrich Schütz, who was sent to study under Giovanni Gabrieli in 1609. Giovanni Gabrieli was a very speculative composer, and Schütz adopted the lines which he opened up. The results are found in some of the most extraordinary works in the whole range of musical art. A great part of his choral works, such as the *Symphonie Sacre* and the *Psalm*s, seems to be almost impracticable, so they have necessarily become a neglected by-way. But they are profoundly interesting through the depth of thought and feeling, the earnest aspiration, and the transparent sincerity which shine in every page. Of different character are the four passions and "The Story of the Resurrection." These

contain hardly any choral work of any scale, but they are devised so as to suggest and emphasize the details of the Gospel stories. The narrative is given in a kind of chant by one singer, and the various characters are distributed to other singers, and the utterances of groups, such as High Priests or Apostles, are given in choruses, which are always short and characteristic. The Passions have no instrumental accompaniment, but the "Resurrection" had an accompaniment of four gambas and bass with figures. The music is extremely simple, but perfectly consistent in style. Moreover, even within slender limits the composer managed to suggest the characteristics of the actors in the story; and such scenes as the coming of the women to the Sepulchre and the conversation with the Angels have an exquisite tenderness and pathos, which is scarcely credible within such narrow limits. The whole scheme and style of these works are almost unique, and it cannot be said that, technically, they prefigure much of the later development of German art. But spiritually they show the same qualities that are found in the tenderest and deepest moments of J. S. Bach, Beethoven, and Brahms; and though these works belong to an almost forgotten by-way they illustrate the attitude which set the Germans so high above all other nations in music; for the motive to their musical utterance is not mere superficial distraction, but the spur of the deepest feeling.

PHILHARMONIC CONCERTS.

MR. F. H. COWEN'S RE-APPEARANCE.

THE first concert of the Philharmonic Society was given on March 8, 1813. Therefore, the initial concert of the present season, given at Queen's Hall on the 8th ult., was the Philharmonic's eighty-seventh birthday. The occasion furnished strong evidence of the wisdom of the Directors in re-appointing Mr. Frederic H. Cowen to the office of conductor. Eight years have passed since Mr. Cowen laid down the Philharmonic baton. In the interval he has been tried in such musically critical regions as Lancashire and Yorkshire, and he has not been found wanting. What more natural, therefore, than that his reception at Queen's Hall should be one of warm-hearted welcome from so representative a musical audience in London as the "Philharmonic"?

Perhaps no work could furnish a more severe test of a conductor's generalship than Tchaikowsky's *Pathetic Symphony*, the chief feature of the concert. We are bound to state that Mr. Cowen came off with flying colours. He conducted this mysterious and fascinating work from memory and with a thorough grasp of its technical difficulties and poetic beauties. Considering that he had only two rehearsals, for a long—too long—programme, Mr. Cowen achieved wonderful results. It was quite delightful, for instance, to listen to the subdued accompaniments to Beethoven's concerto, which had the advantage of being directed by one who can play the solo portion of the work, and who is thus in technical touch, so to speak, with the soloist. The new-old conductor must be congratulated upon a most successful start off.

The only novelty in the programme was an "Overture Dramatique" in D minor (Op. 2), by Mr. Otto Manns, a nephew of the veteran conductor at the Crystal Palace. Like so many similar attempts by our young composers, the work revealed greater evidence of cleverness than of originality. Oh, ye young men, technique giveth not life! Madame Teresa Carreño, by her splendid playing of the solo part of Beethoven's E flat Pianoforte Concerto, gave a masterly interpretation of a masterpiece. The performance was worthy of the music. What more can be said? The vocal portion of the concert, which commenced with "God save the Queen," consisted of the "Duet and Closing Scene, Act iii., 'Die Walküre,'" sung by Miss Esther Palliser and Mr. Andrew Black.

In regard to the second concert, on the 21st ult., we must give place of honour, by unassailable right, to Beethoven's "Eroica" Symphony. The old familiar strains fell upon the ear with perennial freshness, and called forth a sincere "Thank God for Beethoven." This creation of the great tone-poet gave Mr. Cowen every opportunity for his artistic intuition and conductorship gifts. We are

bound to say that his reading of the great work was in every respect satisfactory, and, moreover, that he secured a performance that may be summarized in the word "fine." Mr. Cowen more than sustained the good opinion he had created at the first concert; and when, speaking of the Philharmonic, he feels his feet—if that expression may be applied to a movement of the hands—he will probably modify certain hypergestures that may seem to him necessary until he gets his band to be as alert and whole-hearted as himself.

Mr. Granville Bantock supplied the novelty of the evening in "Jaga-Naut," Scene xiv. of his Orchestral Drama—a new term in our musical vocabulary—"Kehama," founded on Southey's "Curse of Kehama." Until the "Orchestral drama" is performed in its entirety, it may suffice to state that the "Jaga-Naut," even if it did not make a very marked impression, was a very brilliantly scored composition, in which the trombones supplied plenty of colour. But, with the possible exception of a "Dance of Yogues," in Tschäikowskyian 5-4 rhythm, which afforded welcome relief, it is to be feared that Mr. Bantock's music is of too inflated a type to be placed in a high rank of art creations. The remaining numbers of a commendably short programme were Wagner's "Eine Faust Ouverture," Weber's "Durch die Wälder" (from "Der Freyschütz"), sung by M. Louis Arens, and Rubinstein's D minor Pianoforte Concerto, the solo part of which was performed brilliantly, but not altogether convincingly, by Mr. Frederick Lamond.

"THE REDEMPTION" AT THE ALBERT HALL.

GOUNOD's trilogy was again selected for the Ash Wednesday (February 28) performance of the Royal Choral Society, and once more a large assemblage recognised the claims of the work to public approval. Its rendering, under the baton of Sir Frederick Bridge, was in all respects highly satisfactory. The choir delivered the utterances of the Jews with dramatic force, and spirit was united to devotional feeling in the "Ascension" chorus, which never made a deeper effect upon the hearers. The principal soprano part was sung with adequate expression by Madame Ella Russell, and with undiminished impressiveness Mr. Santley repeated his fine reading of the music of the *Saviour*. The other soloists were Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Ben Davies, and Mr. Daniel Price.

THE BACH CHOIR.

THE opportunities of hearing a carefully prepared performance of Bach's great Mass in B minor are too few to preclude regret for artistic, as well as other reasons, that, through illness, neither Professor Stanford, as conductor, nor Mr. Andrew Black, as bass soloist, could appear at Queen's Hall on the 20th ult. Sir Hubert Parry kindly took Professor Stanford's place, and displayed his accustomed zeal and watchfulness. The superb five-part chorus, "Cum Sancto Spiritu," was rendered with specially telling effect. The solo vocalists were Miss Ethel Wood, Miss Ada Crossley, Mr. Gregory Hast, and Mr. Plunket Greene, the latter (as substitute for Mr. Black) singing at very short notice. The execution of the important *obbligati* passages was among the commendable features of the only concert announced by the Bach Choir this season.

QUEEN'S HALL SYMPHONY CONCERTS.

THE most memorable feature of Mr. Newman's Symphony concert, on February 24, at the Queen's Hall, was the superb violin playing of M. Ysaye in Beethoven's great Violin Concerto. More complete expression of the emotional and intellectual depth of the unsurpassable work could not be imagined. The Belgian violinist was also heard in two new works, a "Fantasie Pastorale" (Op. 26), by M. B. Hollander, and a "Ballade," by Mr. Percy Pitt, both designed for violin solo and orchestra. M. Hollander has manifestly striven to write music that will charm by the gentle melodiousness of its themes and please by the picturesqueness of their setting, and he has

succeeded. Mr. Pitt's music seeks to arouse sentiments that "Live within the sense they quicken." The themes are expressive and broad in contour, and their passion is intensified by rich and polyphonic scoring. It is satisfactory to know that the full score of so strong a piece of writing will be published by Messrs. Novello, and that M. Ysaye is so delighted with the work that he will play it on the Continent. Mr. Wood secured a beautiful interpretation of Mozart's Symphony in G minor (No. 40, B. and H.), and Mr. Charles Knowles is to be commended for bringing forward this master's fine aria "Mentre ti lascio." Wagner's "Faust" and Berlioz's "Carnaval Romain" Overtures completed the programme.

The final concert of this series took place on the 20th ult., when several masterpieces were magnificently interpreted. Mr. Wood is to be praised for adding to his repertory on this occasion Weber's Overture "Ruler of the Spirits" and that to Mozart's first serious opera, "Idomeneo." Very fine performances were given of Beethoven's Eighth Symphony, the "Tannhäuser" Overture, and "Siegfried Idyll," the crispness and delicacy of the playing of the band being specially notable. The pianist was Herr Zwintscher, who created considerable enthusiasm by his powerful and unaffected reading of the solo part of Beethoven's Fifth Concerto.

The success of these concerts has been so marked that Mr. Newman was induced to give an extra one on the 24th ult. It was gratifying to see three English composers represented on this occasion, the selection including the fine Triumphant March from Mr. Edward Elgar's "Caractacus," Sir Alexander Mackenzie's "Britannia" Overture, and Mr. Percy Pitt's "Coronation" March. These native productions, together with Beethoven's "Eroica" Symphony, Tschäikowsky's "1812" Overture, and Grieg's first "Peer Gynt" suite, were designated a "popular programme." 'Tis well!

CRYSTAL PALACE CONCERTS.

ADDITIONAL interest has been imparted to the second portion of the forty-fourth series of the Saturday afternoon concerts by the inclusion of several novelties. At the opening concert, on February 24, the first performance in England was given of Berlioz's "Ruy Blas" Overture. Concerning this work, the composer, in a letter to Humbert Ferrand, dated Paris, September 20, 1838, says: "After I heard it I did not think well of it, so I burnt it." What it was that Berlioz burnt is not quite clear, since the original full score, under the title of "Intrata di Rob Roy MacGregor" now reposes in the library of the Paris Conservatoire of Music. That he "did not think well of it" does credit to his critical faculty. But the most probable reason why he never published it is because he incorporated a considerable portion into his symphony "Harold in Italy," and took its second subject to form the theme which represents "Harold." Berlioz has sought to give local colour to his "Rob Roy" Overture by employing the melody of "Scots wha hae," and he treats the fine old tune with much ingenuity. The principal theme is also admirably suggestive of the high-spirited and turbulent "Rob Roy." But in spite of the merit of its thematic material the design is so vague and the music so loosely knit that the overture, although interesting as an effort of the brilliant French composer, is not a satisfactory work. Madame Carreño gave a magnificent rendering of the solo part of Rubinstein's melodious and grandiose Fourth Concerto in D minor (Op. 70) and Liszt's "Hungarian Fantasia." Miss Clara Butt sang to perfection Mr. Edward Elgar's fine series of songs, entitled "Sea Pictures," and the concert concluded with a vivacious interpretation of Beethoven's Seventh Symphony.

The concert on the 3rd ult. began with the production of a new symphonic poem, dated September 27 last, entitled "The Raven," by Mr. Josef C. Holbrooke, who it may be remembered, is one of the several promising young composers who have been taught their craft at the Royal Academy of Music. Although he is not yet twenty-two (he was born at Croydon, July 6, 1878), Mr. Holbrooke's compositions already include a symphony, two symphonic poems, a concerto for pianoforte and orchestra, an orchestra

suite, two suites for strings, two quintets, a quartet, three pianoforte trios, and a sextet for strings. In spite of this experience his "Raven" is deficient in regard to balance of tone in orchestration. There are invariably two ways of creating a desired effect. The one is allied to beauty, the other to ugliness. Of late a preference has, in most instances, been shown for the latter, because the writers had not sufficient strength to seek the former without becoming sentimental and undramatic; but ugliness is bad art. Mr. Holbrooke shows that he can invent expressive melodies; can develop them in a musicianly and interesting manner; but his endeavours to support in his orchestration the supernatural in Edgar Poe's lugubrious poem result, for the most part, in crudities and harsh sounds that seem to blaze forth their inability to combine with anything approaching an harmonious whole. Still, the work in its entirety is one of decided promise, for it attests to the possession of lively imagination, invention, considerable knowledge, and resource. M. César Thomson played the solo part of Brahms's Violin Concerto, and subsequently gave first performances in England of an expressive Adagio by Goldmark and an effective Passacaglia of his own. A fine interpretation by Mr. Kennerley Rumford of Brahms's "Four Serious Songs" and a finished performance of Mendelssohn's "Italian" Symphony completed the afternoon's music.

A new Symphony in C minor, entitled "Walt Whitman," composed by Mr. William Henry Bell, was produced for the first time on the 10th ult. Unfortunately the second movement was omitted; but, although thus presented in a mutilated form, the work made a most favourable impression by reason of its manly sentiment and masterly development. The four movements are respectively: (1) *Allegro con molto spirito*; (2) *Humoresque, Variations on an original theme, and Waltz Finale*; (3) *Elegy*; (4) *Con molto brio, Poco meno mosso*. Mr. C. A. Barry, in his admirable analytical notice of the symphony, says: "The title given to this Symphony, the score of which is dated September 11, 1899, owes its origin to the fact that it was written while the composer was strongly under the influence of the writings of the great American poet, Walt Whitman, especially that exercised by his 'Preface to the Leaves of Grass,' wherein he has so nobly put forth his ideals as to the mission of the artist of to-day. While the present work is not in the slightest degree 'programme music,' and owes nothing to or gains nothing from the fact of its bearing a title—except so far as it satisfies the wishes of a modern audience—yet it is a deliberate attempt and striving after some of the ideals which Whitman sets up, and more especially that quality of strength, or—as he says—'health, rudeness of body, withdrawnness, gaiety, sun-tan, air-sweetness, which is sacrificed in so much present-day music for a neurotic morbidness and gloomy passion.'" Mr. Bell is to be heartily congratulated upon his healthiness of mind, and we hope to hear his symphony at an early date in its entirety in central London. Another notable event at this concert was the re-appearance, after some three years of study under M. Leschetitzky, of Mr. Waddington Cooke, who played the solo part in Grieg's Pianoforte Concerto in A minor with conspicuous brilliancy and clearness. Mr. A. V. Belinski was heard in Guiraud's weak Caprice for violin and orchestra, and Miss Lillian Blauvelt sang.

A few words only are needed concerning the performance on the 17th ult., when Tschaiakowsky's Sixth Symphony was given "by general request of the subscribers." The novelty was a Concert-Overture in E flat (Op. 35), by Herr Julius Klengel, which proved a scholarly work in orthodox form, possessing expressive themes, concisely developed, and well orchestrated. The composer had previously created a favourable impression by his brilliant violoncello playing in R. Volkmann's Concerto in A minor (Op. 33). Mr. Santley sang, and the afternoon concluded with Wagner's "Huldigungs-Marsch," performed at these concerts on this occasion for the first time.

ROYAL ARTILLERY BAND CONCERT.

At Queen's Hall, on the 16th ult., Cavaliere L. Zavertal offered an attractive programme, throughout which he had his band perfectly under control. The symphony was

Beethoven's No. 8, and the delicacy, fancy, and elegance of each section were so admirably brought out that a more sympathetic rendering could not have been wished for. The first of Grieg's "Peer Gynt" suites also obtained treatment that was effective, whilst wholly free from sensational elements. From this high standard the performance of the dainty "Danse des Sylphes" from Berlioz's "Faust," Liszt's Hungarian Rhapsody "Pester Carneval," and Wagner's "Kaisermarsch" did not fall.

POPULAR CONCERTS.

THE only performance calling for special mention at Mr. Arthur Chappell's music-makings at St. James's Hall was the addition to the repertory, on the 5th ult., of Tschaiakowsky's "Variations sur un theme rococo for violoncello" (Op. 33). This work was played with its orchestral accompaniment for the first time in England by the Philharmonic Society, at the Queen's Hall, on June 17, 1897, when Mr. Leo Stern was the soloist. He, however, omitted the fourth and fifth variations, and so Mr. Hugo Becker may claim to be the first to give the work in its entirety in this country, although, of course, the orchestral portion was represented by a pianoforte. He played with great brilliancy, and the work so pleased its listeners that the most expressive variation was repeated. The quartet party was led, on this occasion, by M. Halir, and the solo pianist was Miss Adela Verne.

The 1,500th concert took place on the 19th ult., when the quartets performed were Schumann's in F (Op. 41, No. 2) and Brahms's in G minor (Op. 25), and the executants were Messrs. Schonberger, Ysaye, Haydn Inwards, Alfred Gibson, and Paul Ludwig; with Miss Blanche Griffin as vocalist and Mr. Henry Bird as accompanist.

ROYAL COLLEGE OF MUSIC.

THE pupils of the Royal College of Music are to be congratulated on the success of their orchestral concert, on the 15th ult., at St. James's Hall, especially as the sudden illness of Dr. Villiers Stanford deprived them of his suggestive guidance. But happily for them Sir Hubert Parry was available to give them the benefit of his inspiring direction. The orchestral works were Schumann's fine "Manfred" Overture and Brahms's first Serenade in D (Op. 11). The latter is rarely heard, but it is a genial example of Brahms's style and contains some interesting experiments in tone colour which the composer was making at this period of his career. William Scott played the solo part of Beethoven's Fourth Pianoforte Concerto with neatness and notable expressive refinement. Muriel Foster and Agnes Nicholls sang excellently; the former four of Mr. Edward Elgar's "Sea Pictures," and the latter the rarely heard scena "Die Kraft versagt," from Hermann Goetz's opera "The Taming of the Shrew."

LONDON CONCERTS, &c.

A CHAMBER concert of exceptional interest, owing to the works performed being little known, was given on the 12th ult., at the Queen's (Small) Hall, by Mr. George A. Clinton. The programme comprised a Quintet in F (Op. 81) for flute, oboe, clarinet, horn, and bassoon, by George Onslow, a good example of the music of the first half of the present century; a String Quartet in F, written by Mozart just after the production of his first serious opera "Idomeneo," and containing a characteristic *Rondo*; a Fantasia and Variations in B flat (Op. 81) for clarinet and strings, by Spohr, the clarinet part being remarkably effective; and Heinrich Hofmann's pretty Octet in F (Op. 80) for wind and strings. These works were admirably rendered, the wind instrument players being Messrs. Griffith, Malsch, Clinton, Borsdorf, and James, and the strings being in the hands of Miss Grimson and Messrs. Sutcliffe, Hobday, and Parker. Miss Florence Oliver sang.

THE Westminster Orchestral Society, continuing its commendable practice of encouraging British composers, produced, at its concert on the 21st ult., at the Westminster Town Hall, a new orchestral suite, entitled "Hans Andersen's Fairy Tales," by Mr. Harry Farjeon, the son of the novelist and a grandson of Jefferson, the famous impersonator of "Rip Van Winkle." Several of this young composer's works have elicited favourable comment at the pupils' concerts of the Royal Academy of Music, and the suite will certainly add to his reputation. The stories which have inspired the music are "The Gallant Tin Soldier," "The Nightingale," "The Little Nursemaid," and "Little Klaus and big Klaus," which are severally treated in as many movements. The first of these is the best, and is a dainty and charming little piece; but in all of them there is shown a lively and graceful fancy allied with considerable facility in apposite expression and knowledge of orchestral effects. The remainder of the evening was occupied with Schubert's Fourth Symphony, Beethoven's "Coriolan" Overture, Carl Davidoff's second Violoncello Concerto in A minor (the solo part of which was neatly played by Miss Muriel Handley), and some admirable singing contributed by Mr. Frederick Ranaflow. Mr. Stewart Macpherson conducted with his usual skill.

SMALL wonder that Mr. Plunket Greene and Mr. Leonard Borwick's recitals attract such large audiences, for their selections invariably contain variety and attractiveness in a superlative degree. Mr. Greene began by singing, on the 2nd ult., at St. James's Hall, a singularly dignified example of sixteenth century music, entitled "Von edler Art" (Of noble air), arranged by Sir Hubert Parry, and he finished with Miss Maude Valérie White's setting of Tennyson's charming lyric "The Throstle." Between these extremes many most interesting songs were given, notably a vigorous eighteenth century French song, arranged by Professor Stanford, entitled "Entendez-vous le carillon du verre?" Schumann's "Auftrage," in which the perfect sympathy between singer and accompanist was felicitously shown, and a fascinating "Boat Song" by Professor Stanford. Mr. Borwick's chief solo was Beethoven's Sonata in C minor (Op. 111).

DR. MAX BRUCH's cantata "Frithjof-Saga," for solos, male chorus, and orchestra, is an estimable work, but since its production at the Crystal Palace, on June 8, 1878, under the direction of its composer, it has been too much neglected. Therefore its revival, on February 27, at the Queen's Hall, at the eighth annual concert in aid of the German Benevolent Society, is worthy of record. The cantata, written between 1862 and 1864, may be said to have laid the foundation of Dr. Max Bruch's reputation as a composer, and is thoroughly German in its solidity and earnestness. The name part was excellently embodied by Mr. Hugo Heinz, and Mrs. Helen Trust, who, at very short notice, took the place of Madame Blanche Marchesi, sang the part of the heroine. The choral portions were delivered with point and precision by the Sängerbund and Liederkranz Societies, under the conductorship of Herr Laistner.

THE honour of giving the first performance in London of Mr. Coleridge-Taylor's cantata "The Death of Minnehaha" belongs to Mr. Allen Gill and his choral and orchestral societies at the People's Palace, Mile End Road, where, on the 3rd ult., the work was performed, together with its companion, "Hiawatha's Wedding-Feast." As the composer's settings of Longfellow's poem "Hiawatha" are noticed in another column, it is unnecessary to say more here than that the beauty, pathos, and truth of the music manifestly made a deep impression on the audience, and that the baritone and soprano solos were effectively sung by Mr. Haigh Jackson and Miss Gertrude Drinkwater. It should be added that the tenor solo in the "Wedding-Feast" was so well sung by Mr. Whitworth Mitton and so delighted its listeners that he was constrained to repeat it.

THE Maze Pond Choral Society gave a performance of Mendelssohn's "Elijah," in Maze Pond Chapel, Old Kent Road, on the 8th ult. The choir maintained its reputation for conscientious work, and sang Mendelssohn's music throughout with good effect. The solos were well sung by Miss Stanley Lucas, Miss Lizzie Coombs, Mr. Harry Stubbs, and Mr. Edgar Archer; the second quartet

consisted of Miss M. Taylor, Miss F. Lake, and Messrs. A. Sears and E. T. McLeod. In the accompaniments the organ and pianoforte (Mr. E. Partridge and Miss M. Tyrer) were augmented by a small but efficient band, with Mr. H. Pywell as leader. Mr. W. Dexter Miller again proved himself a conscientious and successful conductor. We are pleased to note that the Society insists upon a sight-singing test, in addition to vocal fitness, before admission to its membership.

THE Trinity College (London) students creditably acquitted themselves at an orchestral concert at Queen's Hall, on the 15th ult. Dr. E. H. Turpin did well to include in the programme such good examples of the school they represent as two movements from Sterndale Bennett's Symphony in G minor and Thomas Wingham's concert-overture "Eros." Each was performed in a painstaking manner. Miss Queenie Dando played with facility the *Allegro* from Chopin's Pianoforte Concerto in E minor, and Miss Winifred Palfreman made the most of her opportunities in the *Andante* and *Finale* of Mendelssohn's Pianoforte Concerto in G minor.

ON February 22 an excellent performance of Gounod's "Redemption" was given by the Psalmody and Choral Class of Union Chapel, Islington, under the conductorship of Mr. G. H. Betjemann. The solos were admirably rendered by Miss Florence Bethell, Miss Beatrice Burt, Madame Rose Dafforne, Mr. Harper Kearton, Mr. Arthur Barlow, and Mr. Robert Grice. The work was accompanied on the organ by Mr. Fountain Meen, valuable help being given by Messrs. Frank James and D. Caldwell (trumpets), A. Putnam (harp), and E. J. Scruton (tympani).

THE Finsbury Choral Association performed Mendelssohn's 115th Psalm and Schumann's "Paradise and the Peri," on February 22. The soloists were Miss Elsie Mackenzie, Miss Alice Simons, Miss Sarah Berry, Mr. Henry Piercy, and Mr. Bantock Pierpoint. The singing of the chorus throughout these two works was very creditable, and proved that a distinct advance has been made in this direction by the Society. Mr. F. Cunningham Woods conducted with his accustomed care and alertness.

MISS ETHEL BARNES and Mr. Charles Phillips concluded their fifth series of chamber concerts on the 6th ult., at the Steinway Hall, when Miss Barnes played a Violin Sonata in D, by Nardini, an interesting example of this old master, and Mr. Phillips sang a set of six hitherto little known songs by Purcell, of which those named "Ah! how pleasant 'tis to love," "More love or more disdain I crave," and "Sylvia, now your scorn give over," proved most charming.

MIDLE. MARGUERITE HAERING gave a concert, on the 12th ult., of artistic character, at the Steinway Hall. Her light and well trained soprano voice was heard to advantage in the Ballatella from Leoncavallo's "Pagliacci" and in songs by Pergolesi, Lotti, and Berlioz, and she was ably assisted by Mr. Hugo Heinz, Mr. Desider Nemes, and Mr. Oscar Meyer, the two last-named contributing violin and pianoforte solos.

THE Welsh Nonconformist Festival, held on St. David's Eve (February 28) in the City Temple, was quite as successful as either of its predecessors. The service was heartily joined in by a congregation thoroughly conversant with such hymn tunes as "Engedi," "St. Peter Malvern," "Whitford," and "Dolgellau." The anthem was "Byd o'erlidaiau." Mr. E. Maengwyn Davies conducted and Mr. Merlin Morgan rendered invaluable aid at the organ.

THE Kyrle Choir gave a performance of "Elijah" in St. Mary's, Lambeth, on the 14th ult., under the direction of Mr. F. A. W. Docker. The soloists were Madame Edwards, Miss Constance Barber, Mr. Douglas Willson, and Mr. Robert Grier, the part of the Youth being sung by Master Arnold Grier. Mr. E. G. Croager accompanied.

THE two most important pianoforte recitals of the past month were given by Herr Rosenthal and Madame Carreño on the 9th and 15th ult., at St. James's Hall. The former was heard in Beethoven's Sonata in E flat (Op. 81) and Schumann's "Carneval" (Op. 9), which were interpreted with magnificent technical command, but with an analytical frigidity that became aggravating in portions calling for

emotional expression. Madame Carreño, on the other hand, has of late infused greater warmth into her playing, which in consequence appeals more forcibly. Her programme consisted entirely of Beethoven's music, the two sonatas in E flat and C sharp minor (Op. 27), the "Waldstein" and the "Appassionata" Sonatas, the Andante in F, originally intended for the slow movement in the "Waldstein" Sonata, and the delightful Rondo in G (Op. 51, No. 2). Her interpretation possessed fascinating individuality, full depth of expression, and artistic earnestness.

THE pianoforte recital given by Mr. Harold Samuel, on the 14th ult., at the Steinway Hall, merits record if only to encourage a promising young pianist of manifest artistic temperament, and because he had the courage to play Bach's rarely heard "Air and Thirty Variations." Mr. Dannreuther has described these Variations of Bach's as "marvels of contrapuntal and artistic skill with which there is nothing to compare except the Thirty-three Variations by Beethoven."

SUBURBAN CONCERTS.

BEXLEY.—On February 26, at the Freemantle Hall, the Bexley Festival Choir gave its second concert, under the conductorship of Mr. Harold Moore. The works chosen were Parry's "St. Cecilia's Day" and Stainer's "Daughter of Jairus." The chorus and orchestra consisted of one hundred performers, the band (the Bexley Heath Orchestral Society) being composed entirely of amateurs, under the leadership of Mr. Harry Swann. The soloists were Miss Margaret Nutter, Miss Mabel Calkin, Mr. Ernest Harris, and Mr. Frank Hulburd.

CATFORD.—The Choral Society gave an excellent concert at St. Dunstan's College, on the 13th ult., when Handel's "Acis and Galatea" and Mendelssohn's "Hymn of Praise" were performed. The chorus of this excellent Society sang as usual with much spirit and intelligence, and were admirably supported by Mr. C. H. Weatherley's orchestra, the whole performance being conducted with tact and ability by Mr. Arthur Fagge. The solo vocalists were Miss Kate Cherry, Mrs. Toft, Mr. Harper Kearton, and Mr. A. H. Gee.

SURBITON.—The Choral Society gave a performance of Sullivan's "Golden Legend" in the Assembly Rooms, on the 12th ult., under the able direction of Mr. R. Frederic Tyler. The choruses were sung with precision and due attention to light and shade. The Evening Hymn and Choral Epilogue especially were admirably rendered, while the excellent professional orchestra rendered full justice to the instrumental accompaniment. The solo vocalists were Miss Marion Perrott, Miss Florence Bulleid, Mr. S. Masters, and Mr. Arthur Walenn.

—On the 1st ult., at St. Mark's Church, a selection from Mendelssohn's "Elijah" was rendered by the augmented choir of the church, numbering upwards of eighty voices. The soloists were Mrs. Tyler, Madame Tester-Jones, Mr. Samuel Masters, and Mr. J. P. Trew, who gave excellent interpretations of their respective numbers. The choruses were sung with great precision, although without a conductor, and the performance reflected great credit upon Mr. R. Frederic Tyler (organist and choirmaster of St. Mark's Church), who presided at the organ.—At the last of Mr. Joseph Ivimey's chamber concerts of the season, on the 10th ult., the programme included Mozart's Clarinet Quintet in A and Rheinberger's Quartet in E flat, the performers in the first piece being Messrs. W. H. Hall, J. Ivimey, E. Shelton, A. Hobday, and Arthur Blagrove, and, in the last, Messrs. J. W. and J. Ivimey, Hobday, and Blagrove. Mr. J. W. Ivimey played, for the first time, two "Songs without words" of his own composition, and Mr. J. Ivimey gave Wilhelm's arrangement of *Walther's* "Preislied" on the violin. Madame Alice Gomez was the vocalist.

WOOLWICH.—The Choral Union performed Stanford's "The Revenge" and Sullivan's "Golden Legend," at the Polytechnic Hall, William Street, on February 22. The chorus showed careful training on the part of the conductor, Mr. Jefferson Nell, and in every way the singing was

worthy of the highest praise. The solo vocalists were Miss Sara Gomersall, Madame Marie Hooton, Mr. E. Branscombe, Mr. Daniel Price, and Mr. W. P. Rivers, who, in addition to playing the bells, sang the part of the *Forester*. Mr. Sidney Horton led a most efficient orchestra, and Madame Tester-Jones and Dr. H. W. Jones presided respectively at the pianoforte and organ.

MUSIC IN AMERICA.

NEW YORK, February 12.

WHILE the American metropolis is seeking diversion at the opera, and incidentally cultivating music in all its forms from the highest to the lowest with great assiduity, Boston, Chicago, and Pittsburgh are engrossed chiefly in their orchestral concerts, Cincinnati moderately in its orchestra, but more in preparation for the fourteenth biennial festival to be held next May. Louisville and half-a-dozen other cities are also looking forward to festivals, in the giving of which they are helped by an ingenious Yankee manager who stands ready every Spring to deliver a ready-made orchestra, and make plain the rough places which ordinarily obstruct the engagement of the celebrated singers who are thought to be essential to success. The activity in music is really very great, and it will soon be an act of justice to the States to attempt to convey an idea of the extent and character of their recent musical culture.

The field of operations covered by the Boston orchestra comprehends half-a-dozen cities and towns, and from Philadelphia, St. Louis, Baltimore, and several other cities reports come of orchestral concerts of a character impossible outside Boston and New York a score of years ago. Discussion of the merits of the different organisations being precluded by the necessary brevity of this letter, I can best show the zeal with which the two leading permanent orchestras labour by giving lists of the novelties (absolute and comparative) which Mr. Gericke has brought forward this season in Boston and Mr. Thomas in Chicago:—

BOSTON.—Draeseke's "Jubilee" Overture, Siegfried Wagner's "Bärenhäuter" Overture, Wilhelm Berger's Symphony in B flat, Dvorák's "Heldenlied," Tchaikowsky's Third Symphony (in D), Rubin Goldmark's Overture "Hiawatha" (Mr. Goldmark is a nephew of the Austrian composer), Professor Parker's "Northern Ballad" (Op. 46), César Franck's Symphony in D minor, Humperdinck's "Moorish" Rhapsody, Lalo's Concerto for violoncello, Glazounow's Symphony in C minor, Arensky's Pianoforte Concerto in F minor, Grieg's Symphonic Dances (Op. 64), George W. Chadwick's elegiac overture "Adonais," and a Symphony by Mozart in G minor (No. 25 in Breitkopf and Härtel's list, No. 183 in Köchel's catalogue).

CHICAGO.—Siegfried Wagner's "Bärenhäuter" Overture, Dvorák's "Wild Dove," Humperdinck's "Moorish" Rhapsody, Christian Sinding's "Episodes Chevaleresques" and "Rondo Infinito," Dukas's "L'Apprenti sorcier," MacDowell's "Lancelot and Elaine," César Franck's Symphony in D minor, and Professor Parker's "Northern Ballad."

Of interesting choral performances note must be made of the first production in America of Dr. Dvorák's "Te Deum," in Worcester, at the second of Mr. J. Vernon Butler's free oratorio concerts. Unhappily the orchestral part was dispensed with. A really pompous performance of Walter Damosch's Manilla "Te Deum" was given in Carnegie Hall, on February 6, by the Oratorio Society, a large orchestra, and a triple quartet.

March 10.

The most significant occurrence at the Opera since my last letter has been the serial performance, without curtailment, of the dramas constituting Wagner's "Ring des Nibelungen." Two of these cycles, so-called, were planned at the beginning of the season for a separate subscription, but they involved a very considerable money loss. So far as the music goes, the representations were admirable, but the New York public can look back to better stage pictures and much better stage management. Meanwhile, also, Mr. Grau's company has given performances of "La Traviata," "Die Meistersinger," "Les Huguenots," "Tannhäuser," "L'Africaine," "Aida," "Tristan und Isolde," "Lohengrin," "Rigoletto," "Roméo et Juliette," "Lucia," and "The Merry Wives of Windsor" (in German). Most of them were repetitions, and repetitions of repetitions, and I mention them in the order in which they were brought forward to show what an operatic *olla podrida* we are

enjoying. In "Tristan und Isolde" M. Van Dyck made his first essay with the rôle of the hero, and achieved a success quite unexpected by critics and public in view of his choppy style and frequent untunefulness.

The concert record of the month in the American metropolis could not even be outlined without consuming more space than I would feel justified in asking. Every Sunday night has been filled with music by Mr. Grau's orchestra and singers. The Boston Symphony Orchestra gave three concerts, and at two of them presented M. Ludwig Bretnner, of Paris, in Schütt's Second Pianoforte Concerto; the Kneisel Quartet, of Boston, whom London lovers of chamber music know, gave several concerts, and within a week played Beethoven's Quartet in C sharp minor (Op. 131) twice; the Bach Singers, a new organisation, gave a concert of unfamiliar music by Bach; Mr. Grossmith entertained four audiences, as he has entertained many since in other American cities, with his amusing musical skits and sketches; and there were small concerts innumerable. In the programme of the Bach Society were excerpts from the cantatas "Jesu, nun sei gepreiset," "Bleib bei uns," "Von der Vergnüsamkeit," and "Tönet, ihr Pauken!" The Society was organised in a spirit of beautiful seriousness by Theodor Björkstén, who conducted the concert, but the results were scarcely edifying.

Glancing over the orchestral doings of the month, I note performances of Vincent d'Indy's "Medea" suite in Boston and Chicago, and of César Franck's "Eolides" as a novelty in Boston (it was given in Chicago and New York last season). In Cincinnati, Mr. Frank Van der Stucken has brought forward Alexander Ritter's "Charfreitag und Frohnleichnam" and P. A. Tirindelli's Violin Concerto in G minor. In its own city, and also in New York, the Pittsburgh Orchestra has produced a new "Suite Romantique," by Victor Herbert, the conductor of the orchestra, a voluminous composer of operettas and a grandson of the author of "Handy Andy."

This suggests a train of thought connected with personalities and the propriety of noting the regrettable fact that Mr. Theodore Thomas, whose labours on behalf of high class music in the United States have been beyond all measure valuable and have covered a full generation, is contemplating a retirement from active work, and has indicated a purpose to present his library of scores, books, and programmes to the Newberry Free Library in Chicago. Morris Steinert, a retired merchant of large means, who was a professional musician in his early life, has presented a large collection of keyed instruments, illustrating the origin and development of the pianoforte, to Yale University. In the special course of lectures on musical subjects at Yale, Mr. Krehbiel has discoursed on "Folk-music in America," Mr. William F. Apthorp on "Musical Criticism," Mr. Edgar S. Kelley on "Oriental Music," and Mr. W. J. Henderson on "Classicism and Romanticism." Dr. George William Warren, for thirty years organist and choirmaster of St. Thomas's Church, New York, will retire on a life pension on May 1. He will be succeeded by Mr. Will Macfarlane, who will organise a vested boy choir to take the place of the mixed choir over which Dr. Warren has so long presided.

In the choral field I note briefly performances of "St. Paul," by the Mount Vernon (N.Y.) Musical Society (Mr. Hallam, conductor), on February 16; "The Damnation of Faust," by the Mozart Club, of Pittsburgh (Mr. McCollum, conductor), on February 20; Bruch's "Odysseus" and Gounod's "O Day of Penitence," by the Mendelssohn Club (Mr. W. Gilchrist, conductor), on March 7; "Elijah," by the Gounod Club, of New Haven (Emilio Agramonti, conductor), in February.

H. E. KREHBIEL.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society gave its fourth and closing concert of the season on the 9th ult., when Wagner's "Tannhäuser" was performed, for the first time in Ireland, as a concert work. The "cuts" adopted by the conductor (Dr. Frank Koeller) were not just those usual in operatic performances, but were carefully made so as to give as much work as possible to the chorus. The conductor and

Society deserve much praise for the success of the performance of so difficult a work. The artists engaged were Miss Lucille Hill (*Elizabeth*), Mdle. Brani (*Venus*), Mr. E. C. Hedmond (*Tannhäuser*), Mr. Hugo Heinz (*Wolfram*), and Mr. Whitney Tew (*Landgrave*).

On the 12th ult. Dr. Richter and the Hallé Orchestra again visited us, to the great delight of all earnest musicians. The "program" (as it was called) consisted in the first part of three Wagner pieces: the Overtures to "The Flying Dutchman" and "Lohengrin," and the "Charfreitagszauber," from the third Act of "Parsifal"; Schubert's "Unfinished" Symphony, and a violoncello solo by Tschakowsky, played by Mr. Carl Fuchs. Of this last it might be said that, although very difficult and very well played, it is more curious than beautiful. The second part was devoted to Beethoven's "Eroica" Symphony, which, played as it was, proved once more how the greatest of composers towers above all others—as he probably will to the end of time.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

REVERTING to the Festival Choral Society's concert of February 22, I have to record a magnificent rendering of the choral portions of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and "The Death of Minnehaha." The last was quite new here, and the graphic treatment of the sad story made a great impression. Mr. Herbert Grover gave the tenor solo in the first work, "Onaway! Awake, beloved!" very well; and Madame Ella Russell sang the soprano solos in "The Death of Minnehaha" with a dramatic power and beauty of tone that roused the audience to enthusiasm. A member of the Society, Mr. Frank Cranmer, replaced Mr. Trevoise Daniel at the last moment, and he did his best under the circumstances. The picturesque score was well interpreted under the able direction of Dr. Heap.

Mr. Halford's eighth Orchestral concert took place in the Town Hall, on February 27. The programme consisted of Beethoven's "Leonora" Overture (No. 3), Max Bruch's Violin Concerto in G minor, Stanford's Variations upon an English theme for pianoforte and orchestra and "Irish" Symphony. This last received the finest rendering heard in this city. Mr. Ernest Schiever gave the solo part in the violin concerto in splendid style, and was warmly applauded and recalled. The young local pianist, Mr. G. H. Manton, achieved quite a triumph in the concert variations, his execution being brilliant. Mr. Halford at this concert repeated J. D. Davis's Ballade, and the performance strengthened the good opinion formed at the production of the work. The ninth concert was held on the 13th ult. For this occasion the Russian composer, Rachmaninoff, had promised a new pianoforte concerto, in which he was to play the solo part. As he was unable to leave Russia in time, Herr Georg Liebling was engaged, and Beethoven's E flat ("Emperor") Concerto was substituted. This was given by soloist and orchestra in magnificent style, and Herr Liebling afterwards played, with much *bravura*, Liszt's well-worn second Rhapsody, and was enthusiastically recalled. The orchestral pieces were the overtures "Figaro" and "Rienzi," and the "Pathetic" Symphony of Tschakowsky, all very finely played, the symphony creating a profound impression. Mr. Halford's work as conductor was of the first order.

On the 5th ult. the last of the Harrison concerts was given in the Town Hall. The chief feature was the *début* here of the Harrison Orchestra, conducted by Mr. G. Jaeger, a former member of the Hallé Orchestra. The band numbered just over fifty performers, and was heard at its best in Sullivan's "Ouverture di Ballo" and Grieg's first "Peer Gynt" suite. Mr. Arthur de Greef gave a superb rendering of the solo part in Grieg's Pianoforte Concerto, and was enthusiastically recalled after a brilliant performance of Liszt's great Polonaise in E. The vocalists were Miss Esther Palliser, Miss Ada Crossley, and Mr. Watkin Mills, who gave well-chosen selections with complete success. Liza Lehmann's scena "Endymion" was introduced by Miss Palliser and met with warm acceptance.

On the 6th ult. a concert was given in the Masonic Hall, the chief performers being a ladies' band of harps and Mr. Joseph H. Adams's Madrigal Choir. The chorallists sang very well in Dudley Buck's "Hymn to Music," Cooke's "Strike the Lyre," and other pieces.

Miss Fanny Davies paid us her annual visit on the 7th ult., when she gave a recital in the Masonic Hall. The programme was interesting and unhackneyed, and included the Sonata in F minor (Op. 5) by Brahms (new here) and Schumann's "Carnaval," given by desire. Miss Davies never played better and her friends gave her the warmest welcome.

The City Choral Society gave its last concert for the season in the Town Hall, on the 15th ult., Gounod's Messe Solennelle, "St. Cecilia," was the principal work. This, with Miss Lillian Coomber and Messrs. Reginald Brophy and Louis Fröhlich as solo vocalists, was finely given, the chorus singing grandly in the Gloria and Credo. Tchaikowsky's Solemn March was fairly well played, and selections from "Tannhäuser," "Carmen," "Esmeralda," and "Cavalleria Rusticana" gave soloists, chorus, and orchestra opportunities for display. Mr. F. W. Beard was an able conductor.

The same evening Mr. Max Mossel concluded his season of drawing-room concerts at the Grand Hotel. Madame Blanche Marchesi was the vocalist and charmed the audience. A new quartet of strings—Messrs. Max Mossel, Harold Ketelby, E. W. Priestley, and J. C. Hock—made its first appearance. Quartets by Haydn and Mendelssohn, and selections from Tchaikowsky and Beethoven made up the programme. The new combination achieved a distinct success.

The annual concert by the band of the City Police was held on the 16th ult., in the Town Hall. This time the function took place in the evening, and was of more than usual importance, being honoured with the presence of the Lord Mayor.

On the 19th ult. the Amateur Orchestral Society gave a concert to the members of the Midland Institute. As a tribute to the memory of the late Mr. C. J. B. Duchemin, Sullivan's "In Memoriam" Overture was played. Mr. John Lawson was the solo violinist and played movements from Lalo's "Symphonie Espagnole." Gade's Symphony (No. 3) was the principal orchestral work. Mr. George Halford conducted.

The Festival Choral Society closed its season, on the 22nd ult., with a performance in the Town Hall, of Sullivan's oratorio "The Light of the World." The vocal principals were Miss Evangeline Florence, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Ffrangcon-Davies. Assistance was given in some numbers by Miss Marguerite Gill and Mr. Harry Smallwood. Mr. Ffrangcon-Davies gave the words of the *Redeemer* very impressively, and the other soloists did well. The singing of the chorus was very fine. Mr. C. W. Perkins was at the organ, there was an excellent band, and Dr. Heap conducted with mastery skill. There was a very large audience, and the work, not heard here since 1886, was most cordially received.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The eighth of the series of nine Chamber concerts at All Saints' Hall, Clifton, on the 12th ult., attracted a numerous audience. The executants were Mr. Herbert Parsons (pianoforte), Mr. Gerald Walenn (violin), and Mr. Herbert Walenn (violinello). Excellent renderings were afforded of Grieg's Sonata in C minor (Op. 45) for pianoforte and violin, and Tchaikowsky's Pianoforte Trio in A minor. Mr. Parsons and Mr. Herbert Walenn also contributed solos. The vocalist was Madame Margaret Milward.

The Western Ladies' String Orchestra, having about fifty members, who come from different towns in the West of England, are practising, under Mr. J. W. Duys, of Bath, compositions by Grieg, Tchaikowsky, and Mr. Elgar, with a view to a public performance. The ladies meet fortnightly at Redland Park Hall.

A performance consisting of selections from "Elijah" was given in the Presbyterian Church, St. James's Parade, on the 19th ult. The soloists were the Misses Katharine

and Evelyn Gerrish, Miss Clara Aldersley, Mr. W. G. Brierley (Bristol Cathedral), and Mr. Arthur Trowbridge (Wells Cathedral). Mr. Howard Hayman was at the organ.

At St. Mary's Church, Tyndall's Park, on the 19th ult., a recital was given by Mr. F. W. Rootham (organ) and Mr. Ernest Lane (violin). The vocalist was Miss Chambers.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Castle season this year in Dublin, which concluded on St. Patrick's Day, was remarkable for the number of State concerts which the Lord Lieutenant commanded. One only is usually given, but this year there were four. The second concert, conducted by Mr. Charles Marchant, consisted of a performance of Gade's "Erl-King's Daughter" and part-songs by the amalgamated choirs of St. Patrick's and Christ Church Cathedrals. Miss Agnes Treacy sang the soprano solos and Mr. C. W. Wilson played the accompaniments. At the third, the Dublin Orchestral Society, conducted by Signor Esposito, performed the "Egmont" Overture, parts of the "Casse-Noisette" suite of Tchaikowsky, the "Arlesienne" suite by Bizet, the Overture to the "Flying Dutchman," and Saint-Saëns's Overture to the "Déluge." In the second part Dr. J. C. Culwick's "Orpheus" Choir sang a number of unaccompanied part-songs and glees. The fourth concert was given altogether by Belfast artists, consisting of Dr. Price's Male-voice Choir, which has been so much praised at Feis competitions, and a trio of solo singers, Mrs. Brogden, Miss McCreary, and Mr. Thomas. Miss Winifred Burnett was the solo violinist.

The Hallé Orchestra, conducted by Dr. Richter, gave their two Spring concerts in March. At the first Beethoven's "Eroica" Symphony was played magnificently, in addition to Glinka's "La Jota Aragonesa," Berlioz's "Carnaval Romain," the "Freischütz" Overture, and Wagner's "Siegfried Idyll." At the second concert Stanford's "Irish" Symphony was played and interested the audience greatly. The violoncello solo of Tchaikowsky's Variations on a Rocco Theme was played by Herr Fuchs, and was a delightful exhibition of artistic skill. Schubert's "Unfinished" Symphony, Wagner's Overtures to "Lohengrin" and the "Flying Dutchman," and the "Good Friday" music from "Parsifal" were also played. A very large audience assembled on both occasions.

The third evening concert of the Dublin Orchestral Society included Mozart's G minor Symphony and Beethoven's Overture to "Fidelio." Herr Wilhelmj played Max Bruch's Violin Concerto in G minor and Bizet's delightful "Arlesienne" suite terminated the programme. Signor Esposito conducted.

Professor Prout delivered a very interesting University lecture, at the Royal Dublin Society's Theatre, on the 16th ult. The subject of the learned Professor's discourse was "The music of the nineteenth century."

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE members of the Norwich Union Fire Office Orchestral Society gave their fourth annual concert on February 22, in Noverre's Room, conducted by Mr. H. J. Curtis. Led by Mr. Geoffrey Hart, the band gave a very good account of Handel's "Occasional" Overture and the Menuet from "Berenice" (strings only), Tchaikowsky's "Douce reverie et petite valse," Sullivan's "Gracel Dance," and Mendelssohn's "Cornelius" March. Mr. E. Lake displayed good tone and clever execution in a Clarinet Fantasia by Reissiger. Miss Teresa Blamy gave most skilfully the "Jewel Song" from Gounod's "Faust" and Lambert's "Bon jour, Pierrot." The local vocalists included Miss Gazely, Mr. Sawford Dye, and Mr. Harry Andrews.

The Beccles Choral Society closed the season, on February 27, with a highly successful performance of Handel's "Acis and Galatea," conducted by Mr. Warder Harvey. The principal vocalists were Miss Mildred Rix,

Mr. J. W. Stoker, and Mr. W. Baldwin, while the chorus numbered about thirty voices. A small band, led by Mr. Coote Suggit, was responsible for the accompaniments.

Handel's "Acis and Galatea" was selected by the Bungay Choral Society for performance at its concert on February 21, and, under the conductorship of Mr. Warder Harvey, a successful result was obtained. Miss Winifred Marwood, Mr. H. Franchiss, and Mr. E. Webster were the principal vocalists, and Mr. F. W. B. Noverre led a small but efficient band.

The eighth annual concert of the Great Yarmouth Orchestral Society was held on February 27 and largely patronised. Conducted by Mr. Moss and led by Mr. Bernard Hulley, the band, about fifty strong, gave good renderings of the Overture to "William Tell," the Overture to Weber's "Abu Hassan," a suite by Professor Prout, a selection from Bizet's "Carmen," the Hongroise March by Berlioz, and the final movement from Haydn's "Farewell" Symphony. Mr. Dezso Kordy charmed the audience with several violoncello solos, while Madame Grey-Burnand and Mr. W. Llewellyn were the vocalists.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 2nd ult. the University Musical Society gave a very successful annual concert, in the McEwan Hall, under Mr. Moonie's skilful guidance. The chorus now numbers about 200 voices, and the result of the winter's session proved to be good reason for congratulating the chorus and chorusmaster on each other's efforts. The "Revenge" was attacked with due energy and with distinct success. Macfarren's "May Day" also proved successful, although it requires a treatment somewhat outside the range of a University chorus in a city which has been trained to make somewhat severe demands upon choral societies. Miss Alice Esty gave great pleasure in her solo numbers and also in the songs she contributed to the general part of the programme. The accompaniments were supplied by an orchestra under Mr. Dambmann and by Mr. Collinson, the University organist, at the organ.

Mr. Denhof's ambitious scheme of Chamber concerts, in the Music Hall, has proved an unqualified success this session. The last concert, on the 3rd ult., attracted the largest audience. Madame Marchesi was the vocalist and she was enthusiastically received for her interpretation of various songs. Herr Brodsky was the leader of a very capable quartet, and his solos, as well as those of Mr. Walenn, were very successful.

On the 5th ult. Miss Olive Milne Rae made her first appearance in her native city with Metropolitan honours still fresh upon her. She proved herself a thoroughly trained student before the large and friendly audience in the Music Hall, and experience ought to bring her the other conditions essential to real and permanent success.

The University Historical concerts, organised by the Reid Professor, were brought to a successful conclusion by a quartet concert (7th ult.), when the Kosmann Quartet played compositions by Haydn, Mozart, and Beethoven.

On the 17th ult. the Edinburgh public had an opportunity of hearing Herr Rosenthal again, after a somewhat long absence. The great artist was in his happiest vein, and in sonatas by Beethoven ("Lebewohl") and Chopin, as well as in other pieces of the most diversified character, he made a very deep impression.

On the 19th ult. the Choral Union gave a performance of "Elijah" at the third and last concert of the season. The Music Hall was crowded by an audience which repeatedly showed its entire satisfaction with the work of soloists and chorus alike. Mr. Collinson has again to be complimented on the high standard his chorus has attained under his care. The solos were in the very capable hands of Madame Alice Esty, Miss Bertha Salter, and Messrs. Herbert Grover and Watkin Mills.

The conductorship of the Edinburgh Amateur Orchestral Society, a large, important, and very enterprising association, which was rendered vacant by the death of Mr. Carl Hamilton, its first conductor, has been offered to and accepted by Mr. T. H. Collinson.

Mr. T. H. Collinson gave a lecture on "The Development of Church Music," in Queen Street Hall, on the 5th ult. Illustrations were given from the works of Merbecke, Tallis, Palestrina, Purcell, Mozart, Bach, and other composers, admirably sung by the choir of St. Mary's Cathedral.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Pollokshields Philharmonic Society, aided by a local orchestra, performed Stanford's "The Revenge," on February 20, and Miss Evangeline Florence contributed some vocal solos. Cowen's "Rose Maiden" was sung by Camphill United Presbyterian Church Musical Association on the 23rd ult., and Sullivan's "Prodigal Son" by Pollok Street United Presbyterian Church Association on the 27th.

Madame Blanche Marchesi gave one of her song-recitals on the 7th ult., singing songs by Schubert ("Erl-King"), Schumann, Bach, Purcell, Kjerulf, Délibes, and H. Parker, when she drew a large audience. On the 12th ult. the Kosman Quartet made its third and last appearance for the season. The principal features of the programme were Beethoven's C major Quartet (Op. 59) and Schumann's Pianoforte Quintet, in which Mr. Ernst Denhof was associated with the regular members of the party, and Miss Jenny Taggart sang.

The second pianoforte recital of the season was given, on the 16th ult., by Herr Rosenthal, who played Mozart's Sonata in A major, his own "Vienna Carneval," and drew upon Chopin, Davidoff, Mendelssohn, Schubert, and Liszt for the rest of the programme.

MUSIC IN GLOUCESTER.

THE Choral Society is exceptionally fortunate in having for its president Mr. Joseph Bennett, to whom its grateful thanks were due and accorded by hearty acclamation for his having induced Herr Rosenthal to pay a visit to the city on the 12th ult. Herr Rosenthal's rendering of such works as Beethoven's Sonata in E flat, Schumann's Carnival Scenes, several of Brahms's Variations, and pieces by Couperin, Schubert, and Chopin is too well known to need any comment here; and the interest of his performances was greatly enhanced by the analytical comments on the various pieces given by Mr. Bennett. That the distinguished pianist's efforts were received with enthusiasm goes without saying.

On the 20th ult. the Choral Society's second concert of the season took place at the Shire Hall, when Mendelssohn's "Elijah" was performed. Miss Gertrude Lynes, Miss Greta Williams, Mr. C. Eynon Morgan, and Mr. Douglas Powell were the chief soloists, assisted in the double quartet by Miss Rosalind F. Elliott, Miss E. M. Fluck, Messrs. H. G. Chance, F. Renshaw, Percy Gray, and F. White. The choir sang throughout with vigour and prompt attack, and indeed their performance, under the very able direction of Mr. A. Herbert Brewer, was of a high order. A select band of strings (led by Mr. E. G. Woodward) assisted, Mr. James Capener filling in the wind parts on the organ with skill and discretion.

MUSIC IN HEREFORD.

THE Herefordshire Orchestral Society, under the energetic direction of Dr. G. R. Sinclair, is steadily increasing its reputation. It now numbers over 100 performers and appears to be gradually dispensing with extraneous professional aid. On the 22nd of February (evening) and 23rd (afternoon) two concerts were given in the Shire Hall, the programmes being to a large extent the same. Miss Esther Palliser appeared at both concerts and Mr. Charles Collier contributed harp solos on the second occasion. The programmes included Cherubini's "Anacreon" Overture, Beethoven's Symphony in C minor, Edward Elgar's picturesque Scène Espagnole "Sevillana," and Tchaikowsky's "Casse-Noisette" suite. The orchestra were heard to great advantage in these works, particularly in

the symphony and the "Nutcracker" suite, in which they followed their excellent conductor *con amore*. A special feature of interest was the performance by Dr. Sinclair, Mr. D. Heins, and Mr. A. E. Brain of Brahms's Trio for pianoforte, violin, and horn, in E flat (Op. 40), the *ensemble* of the three players being irreproachable.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society, at its penultimate concert, on the 6th ult., presented, under Mr. Cowen's conductorship, Beethoven's Eighth Symphony, Brahms's "Academic" Overture, Rubinstein's "Dance of the Bayaderes," and Edward German's Harvest Dance from his "Seasons" suite. Not the least important feature of the scheme was the brilliant performance of the Third Violin Concerto, (Op. 61), by Saint-Saëns, by Miss Maud Powell. In this difficult work and in three movements from Bach's Sixth Sonata the fair violinist proved herself to be a performer who combines the precious attributes of finished technical ability and deep artistic insight.

At the last concert, on the 20th ult., the main interest centred in the performance of Verdi's "Manzoni" Requiem. The chorus, whose greater usefulness, under Mr. F. H. Cowen's conductorship, has very naturally resulted in a marked increase of zeal and improvement of form, showed themselves on this occasion possessed of remarkable qualities, and not for the first time this season gained marked distinction. The principals were Mdlle. Marie Duma, Miss Florence Oliver, Mr. Edward Lloyd, and Mr. Watkin Mills. The series of concerts which has just closed is admitted on all hands to have been one of the most interesting for many years past. Mr. Cowen has exerted himself, and successfully, to maintain the prestige of the Philharmonic concerts.

The series of Chamber concerts given at the College of Music by Mr. Ernest Schiever, and at the concert-room, St. George's Hall, by Mr. Theo. Lawson, have also concluded. Mr. Schiever's last concert, on the 17th ult., was a very interesting one. The programme included a Pianoforte Quintet by Christian Sinding, the Norwegian composer, whose work is becoming increasingly known in this country. Mr. Leonard Borwick played the part for pianoforte in his usual admirable manner. The performance, in fact, was excellent. Mr. Borwick also played at Mr. Lawson's last concert, when he gave an admirable interpretation of Bach's "Italian" Concerto.

The musically illustrated lectures on Italian vocal music given at the College of Music by Mr. W. I. Argent is locally a new departure, and has been greatly appreciated by students. The selections, rendered by members of the College, were very well sung. A performance of Mendelssohn's "Hymn of Praise," by members of the Post Office Choral and Orchestral Society, on the 19th ult., under Mr. F. H. Crossley, was meritorious and successful.

On the Cheshire side of the water, musical interest has been sustained by the concert given at Cloughton, on the 22nd ult., by the Wirral Amateur Orchestral Society. The Society, which is under the direction of Mr. Ernest Schiever, is very flourishing. At the concert on the 22nd Master Harold Batten, a pianist of some twelve years, who attracted the favourable notice of the late Sir Charles Hallé, made his *début*. He played the part for the solo instrument in Mendelssohn's G minor Pianoforte Concerto with extraordinary ability, discovering technical attainment and nerve phenomenal in a player of his age.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE choral portions of Mendelssohn's "Elijah"—given at the Hallé concert too late in February to be adequately noticed in your last number—were far too admirably rendered to be passed over without further report. Our yearly performance of Mendelssohn's masterpiece has come to be regarded as one of our most enjoyable festivals; and the enthusiasm of the choir, so well drilled by Mr. R. H. Wilson, proves that love of the great work grows with familiarity among the performers

as well as among the listeners. We are very far yet from meeting with evidence of the long threatened decline in the popularity of the great oratorio.

At the following concert, given on the 1st ult., Herr Hugo Becker repeated the Tchaikowsky Variations upon a rococo theme which our highly accomplished resident artist, Herr Carl Fuchs, introduced here some two years ago. Herr Becker also favoured us by the first performance in England of the Concertstück which Eugène d'Albert has dedicated to him. Stanford's "Irish" Symphony, with its extremely rollicking jig, filled the second part of the programme; and Mr. Plunket Greene, beside an admirable rendering of the "Meistersinger" monologue of *Hans Sachs*, gave some extremely dolorous melodies said to be Irish, but not likely to be accepted as happy specimens of the *Volkslieder* of the green isle. M. Siloti is always welcome here, and, on the 8th ult., drew a large audience to listen to the Liszt version of Schubert's "Wanderer" Fantasia and other pieces; the Symphony—Glazounow's No. 6—being new to us and very exciting through the brilliancy of its orchestration. For the concluding concert of the series (the 16th ult.) the band was so largely augmented that some of the choir were placed in the side galleries. Unfortunately the orchestra had to journey homeward from Belfast during the preceding night and the passage was somewhat trying. The consequent impossibility of obtaining a satisfactory rehearsal necessitated the withdrawal of Cowen's "Ode to the Passions"; but the splendid rendering of Weber's "Der Freischütz" Overture, of Schubert's "Unfinished" Symphony, and of Beethoven's No. 9 made amends for the delay in producing the Ode, which is said to be our late conductor's strongest choral effort.

M. Siloti was the solo pianist at the concluding chamber recital of the Brodsky series, and one of his pupils—Miss Mary Cracroft—called her friends together, on the 2nd ult., to prove her possession of a clear, delicate touch, perfect self-possession, and an admirably free wrist. Greater depth of expression we must patiently await.

The interest of the concerts of Dr. Watson's Vocal Society and of Mr. G. W. Lane's Philharmonic Society chiefly centres in the performances of the choirs, and the work of the season has materially enhanced their reputation.

MUSIC IN THE NORTH OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Aberdeen Philharmonic Society, on the 5th ult., gave its final concert for the season, when the orchestra, under Herr A. Reiter's baton, and led by Herr Ladislaus Pokorny, did capital work. The choir, however, still lacks the necessary tone to fill a large hall, although great care was shown in regard to shading and attack. The principal vocalist was Madame Marchesi, who ably sustained her reputation. Miss Janet Duff, who appeared as a *débutante*, created a favourable impression.

The Stirling Choral Society concluded the season's concerts, on the 2nd ult., with a performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and Mendelssohn's "Hymn of Praise," the latter work having been given twice before by the Society. The conductor, Dr. Allum, had evidently taken great pains with Mr. Taylor's cantata, which the choir sang very sympathetically; they also sang the choruses in the "Hymn of Praise" with great spirit. The orchestra, led by Mr. W. H. Cole, was thoroughly satisfactory. Miss Helen Jaxon (joined in the duet "I waited for the Lord" by Miss M. Graham) and Mr. T. H. Brearley were the solo vocalists, the latter singing the tenor solo in "Hiawatha" with much charm.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Sunderland Philharmonic Society closed its season, on the 13th ult., with an excellent performance of Haydn's "Creation," which was given in the Victoria Hall, Sunderland. In Miss Maggie Davies, Mr. William Green, and Mr. Charles Knowles the Society was fortunate in the selection of soloists for the particular work in hand. They one and all did full justice to Haydn's familiar melodies,

which were none the less appreciated in that the "Creation" had not been heard in Sunderland in its entirety for many years. The choruses were exceedingly well sung and the orchestra acquitted itself admirably. Mr. Kilburn conducted with his customary skill and discretion.

On February 25 an immense audience gathered in the Tyne Theatre, Newcastle, to hear a vocal recital, entitled "European Songs of three Centuries," given by Mr. and Mrs. Henschel. The programme consisted of songs and duets by Handel, Mozart, Mendelssohn, Schumann, Schubert, and other masters, sung in the inimitable style characteristic of these gifted artists.

The Chester-le-Street Choral Society gave a very creditable performance of Mr. F. H. Cowen's cantata "The Rose Maiden," in the Church Institute, Chester-le-Street, on February 22. The soloists were Miss Janet Reed, Miss Armstrong, Mr. William Curry, and Mr. William Lyall. Mr. W. F. Lonsdale led a small orchestra, which was supplemented by Mrs. W. Richardson at the pianoforte and Mr. John Young at the organ. The Rev. Canon Firth, of Durham Cathedral, conducted.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Orchestra gave its second and last concert on the 7th ult., when the programme was chiefly chosen from the works of Wagner. Despite the fact that no less than five of the works selected had been previously produced by this Society, they were warmly appreciated, and, doubtless, better calculated to show the improvement which the Society has made under Mr. Henry J. Wood's direction. The "Siegfried Idyll" deserves special mention on account of the great artistic performance which it received. The introduction of Mozart's G minor Symphony was most welcome. Mr. Louis Fröhlich sang the Evocation from "Robert le Diable," and selections from Handel and Wagner.

On the 1st ult. Miss Cantelo's programme included an early Beethoven Trio, played with all tenderness and reverence by Mr. Willy Hess, Mr. Whitehouse, and Miss Cantelo. Mr. Whitehouse displayed his magnificent technique in Mendelssohn's Violoncello Sonata in B flat, and Mr. Hess's violin solos were splendidly rendered. Miss Cantelo's performance of Schumann's Fantasie-stücke (Op. 12) was at once refined and artistic. Arensky's Trio in D minor, which concluded the programme, was played with admirable finish and breadth of tone.

"Judas Maccabæus" was given in the Parish Church, Wirksworth, by the Choral Society, on the 21st ult. The vocalists were Miss Ethel Bird, Miss Gandy, Mr. Kemp, and Mr. Cradock. The choir, numbering seventy voices, did justice to the choruses. The organ accompaniments were played by Mr. Neville Cox, of Derby, and Mr. Carl Ashover conducted.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

OF music here this term "verily there has been no end." We can therefore only attempt to mention a few of the most important events. On January 5 the Cowley Vocal Society, under the conductorship of Mr. Day, gave a very creditable rendering of Mendelssohn's "Elijah" in the Town Hall. On February 7 took place the most important concert of the term, when, under the auspices of the Musical Club, the Royal College of Music Orchestra, under the conductorship of Professor Stanford, gave an interesting concert in the Town Hall. The principal works performed were Beethoven's Pianoforte Concerto in G (Mr. W. Scott commendably playing the solo part) and Dvorák's Symphony "From the New World." As this was the first performance of the Symphony in Oxford, it was looked forward to with the keenest interest. From first to last the performance was excellent and evidenced great care in its preparation, the audience being roused to a pitch of enthusiasm rarely met with here. On February 26 an important Chamber concert was given, under the auspices of the Musical Union, by the Schiever Quartet, the two principal works being Beethoven's magnificent Quartet in

E flat, Op. 127 (now so rarely performed), and Dvorák's delightful work in F major, "Aus der neuen Welt." Both were exquisitely played, evoking great applause and affording genuine pleasure to a large and critical audience.

On the 6th ult. another good concert took place, when two trios for pianoforte and strings formed the chief features of the programme, the first being Beethoven's Op. 97, in B flat—the greatest of all trios—and the other Schumann's Op. 63, in D minor, one of the most characteristic of his compositions. When we say that Mr. Leonard Borwick, Herr Karl Halir, and Herr Hugo Becker were the executants, we have said sufficient to warrant the assumption that a musical treat was in store for the audience, and so it abundantly proved. Between the trios Mrs. Hutchinson sang very beautifully songs by Handel, Mozart, and Schubert.

The new Professor of Music in this University, Sir Hubert Parry, delivered his inaugural lecture in the Town Hall, as the Sheldonian Theatre is undergoing repairs, on the 7th ult., taking for his subject "Varieties of style in music." He began by paying a most graceful tribute to our much-beloved Sir John Stainer, the retiring Professor, whom the lecturer described as the most valuable Professor of music that Oxford had ever possessed, and who had done work of more sterling value than any of his predecessors. He could gladly run on for the whole of the allotted time for his lecture in singing Sir John's praises, but he thought that would be superfluous in Oxford. None, said the lecturer, but those whose inner vision was constitutionally oblique could fail to appreciate the large-hearted generosity, the frank sincerity, open-mindedness, wide range of interests, shrewdness of judgment, vivacity of mind and intelligence, the constancy in labouring to accomplish perfectly whatever came to him to do, his loyalty to friends as well as to ideals, all of which combined to make a unique professor, in whose footsteps he would endeavour to follow. Sir Hubert Parry then dealt with the subject proper of his discourse, "Varieties of style." There were a few illustrations, in which he was assisted by students of the Royal College of Music.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Chapelton and District Sacred Harmonic Society performed Costa's "Naaman," on the 13th ult., under the direction of Mr. Thomas Bool. Considerable interest attached to the concert as a result of the enterprise recently displayed by the management of the Society and the success of the last concert. The performance was an entire success, the fine chorus-singing being one of its most striking features. An excellent orchestra was led by Mr. H. Parker. The principals were Miss Maggie Jaques, Miss Amy Skerritt, Mr. G. W. Riley, and Mr. J. Lycett, each of whom was heard to advantage. Mr. Frank Senior was the organist.

At the second Subscription concert of the Sheffield Amateur Instrumental Society, held on the 12th ult., two movements from Schubert's colossal C major Symphony were admirably played by Dr. Coward's numerous and enthusiastic forces. The programme also included Mackenzie's "Scottish" Rhapsody, the ballet music from Gounod's "La Reine de Saba," the Overture to Glinka's "Life for the Czar," and Auber's Overture "Haydée."

Mention should also be made of an enjoyable concert given by the Brincliffe Musical Society, on the 2nd ult. The orchestra, directed by Mr. J. H. Parkes, played in excellent style Beethoven's "Prometheus" Overture, Symphony, No. 2, in D (Beethoven), Prout's Triumphant March, "Felsenmühle" Overture (Reissiger), and other pieces.

Dr. Coward terminated, on the 9th ult., an admirable series of lectures on English music, which he has been delivering at Attercliffe in connection with the University College extension scheme. "English instrumental music, opera and oratorio," was the subject of Dr. Coward's last discourse, which was ably illustrated by Miss Coward, Miss Chisholm, Mr. Hudson, and Mr. Shimeld (vocalists), and Mr. George F. Cawthorne (pianoforte).

At the fourth of Miss Foxon's chamber concerts, given on the 15th ult., M. Johannes Wolff, Miss Fanny Davies, Mr. W. E. Whitehouse, and Miss Louise Phillips appeared. Mr. S. Liddle accompanied.

On the 26th ult. Spohr's "Last Judgment" was performed in St. Mary's Church, Sheffield, under Mr. J. A. Rodgers. The choir of the church was largely augmented for the occasion.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Wolverhampton Orchestral Society gave an excellent concert in the Agricultural Hall, on the 5th ult. The band of about fifty performers, under the conductorship of Mr. T. E. Clarke, played Mendelssohn's picturesque "Fingal's Cave" Overture and two movements from Beethoven's C minor Symphony. A special feature of the concert was the appearance of Mr. W. J. Read, solo violinist, who played Bach's "Chaconne" and Wieniawski's "Airs Russes." Miss E. Knott sang several songs including the "Jewel Song" from "Faust", all being given in good style. Miss Christie ably officiated as accompanist.

The Hanley Glee and Madrigal Society has been responsible for some remarkable entertainments during the past twelve years, but probably no programme it has submitted for public approval has been so generally appreciated as that given in Victoria Hall, on the 8th ult., when its members gave a concert-platform arrangement of Gounod's "Faust." Evidences were abundant that the presentation of the opera in this form afforded general delight, and it is, therefore, almost useless to offer a protest against the growth of a practice which is in reality an act of vandalism. The principals included Madame Fanny Moody, Miss Lily Moody, Mr. John Child, and Mr. Charles Manners. The soloists, chorus, and band all deserve unstinted praise for a most excellent performance, and Mr. James Garner once more proved himself a skillful conductor.

The members of the Stafford Choral Union, assisted by the Male voices of Uttoxeter Choral Union, gave a good performance of Sullivan's "The Golden Legend," in the Borough Hall, on the 20th ult. The principals were Miss Lilian Coomber, Miss Minnie Dackett, Mr. Gwilym Richards, Mr. Arthur Barlow, Mr. F. Ward (solo violin and leader), Mr. A. J. Brak, Nottingham (solo Cor Anglais), and Mr. J. Jackson, organist. Mr. D. Drury conducted. The band and chorus numbered 160 performers.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Cardiff Musical Society gave its second concert of the season in the third week of February. The soloists were Miss Ada Crossley and Mr. Charles Tree, Mr. W. H. Squire contributing a number of excellent violoncello solos. Mr. Aylward has a fine body of singers under his control, and their rendering of Stainer's "Triumph of Victoria," Oliver King's "Soldier, rest," and other part-music left nothing to be desired. Mr. W. A. Richards presided at the pianoforte.

A festival of Welsh choirs was held at Llandaff Cathedral on St. David's Day—in honour of the patron saint of Wales. The music consisted of chants by Barnby, Rimbault, and Russell, hymn-tunes sung to Welsh words, Stainer's "Sevenfold Amen," and Handel's "Hallelujah Chorus."

A performance of Stephen's oratorio "The Storm of Tiberias," the first Welsh work of its class (published in 1855), was given by the Ebenezer Choir, Treconon, Aberdare, under the conductorship of Mr. W. E. Thomas, assisted by a small but well-balanced orchestra led by Mr. Paul Draper, on the 8th ult., the orchestration of the work being by Mr. Emllyn Evans.

On the 9th ult. Mr. David Jenkins, Lecturer in Music at the University College of Wales, Aberystwyth, inaugurated his lecturership by giving an address on Welsh national airs, their history and characteristics. The discourse proved instructive and interesting and was much appreciated.

On the 16th ult. a very interesting lecture was given by Dr. Roland Rogers, at the Penrhyn Hall, Bangor, on Schumann. Musical illustrations from the composer's works were also contributed by Dr. Taylor Jones (violin), Mrs. Reichel (songs), the lecturer (pianoforte), male-voice chorus, and an efficient choir.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

THE first Leeds event I have to record is a good all-round performance of "Elijah," on February 21, by the Leeds Choral Union, which possesses a large and well-trained chorus, trained and conducted by Mr. Benton, the Parish Church organist. The principals were Miss Alice Esty, Miss Bertha Salter, Messrs. Gregory Hast and Watkin Mills, so that a satisfactory result was pretty nearly a foregone conclusion. Two days later one of the local orchestras that struggle for existence against general apathy and municipal contempt gave a concert. Mr. E. Elliott, a young violinist who is possessed of more than an average artistic enterprise, founded the "Leeds Orchestra" in 1898. Its programme on this occasion included a very able reading of Max Bruch's G minor Violin Concerto by Mr. Elliott himself, and an equally clever performance by Mr. A. Bolton of Popper's Violoncello Concerto in E minor, as effective a piece of its kind as one meets with. Native music was happily represented by Stanford's "Shamus O'Brien" and Mackenzie's "Little Minister" Overtures, both of which were played with capital spirit.

Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" will soon be known to every choral society in the Riding. It was given with success on February 26, by the St. Chad's Choral Society, under Mr. Percy Richardson's conductorship, and with Mr. Barnes to sing the tenor solo. A very enjoyable Chamber concert was given on the 1st ult. by Miss Gertrude Wortley, who, with Messrs. Elliott and Bolton, gave refined performances of Dvorák's F minor Trio (Op. 65) and Schütt's Suite for pianoforte and violin (Op. 44), a pleasant and effective work. Miss Cover was the vocalist. Messrs. Haddock's "Musical Evening," on the 6th ult., took the form of a vocal and pianoforte recital. The pianist was Mr. W. Richter, whose choice of solos and whose playing were of an equally high artistic order. The same can hardly be said of Miss Clara Butt, who sang charmingly, but whose songs were, for the most part, sadly lacking in distinction. No more enjoyable concerts are given in Leeds than those of Mr. Rawdon Briggs, the violinist, who, with his well-practised quartet, gave an excellent programme on the 9th ult. With Miss Olga Néruda as pianist, a most sympathetic and brilliant performance was given of Brahms's fine Pianoforte Quartet in G minor, which was the chief feature of a good programme. Chamber music was also the subject of the Philharmonic and Subscription concert, on the 14th ult., when the Kruse Quartet and Mr. L. Borwick played Dvorák's fine Pianoforte Quintet, and, with Messrs. Gomez, Borsdorf, James, and C. Hobday, gave an artistic performance of Schubert's Octet. Mr. Kennerley Rumford introduced to the town the "Four Serious Songs" of Brahms, and sang them with admirable dignity and feeling, the accompanist, Mr. S. Liddle, greatly enhancing their effect by his sympathetic playing. This brings to a close a record of a month's concerts which, in both quality and quantity, is above the Leeds average.

BRADFORD.

At Bradford the Old Choral Society gave, on February 27, a performance of Smart's "Bride of Dunkerron." "Acis and Galatea" formed the second part of the programme, and both works were very satisfactorily given under Mr. Robertshaw's direction. The principals were Miss Ethel Wood, Messrs. Trevor Evans, C. H. Mort, and Watkin Mills. On the 2nd ult. the last of the Subscription concerts took place. It was originally intended to be the last appearance of Mr. Edward Lloyd at these concerts, and, at his suggestion, the two works chosen were "The Hymn of Praise" and Rossini's "Stabat Mater." It

scarcely need be added that these proved exactly fitted to the public taste, and that, with Miss Palliser, Miss Crossley, and Mr. Watkin Mills as the other principals, the Hallé Orchestra and the Bradford Festival Society's chorus, and under Mr. Cowen, the performances gave satisfaction to an audience very ready to be pleased. Mr. Cowen's influence on the policy as well as the playing of the Bradford Permanent Orchestra was happily illustrated, on the 10th ult., when the strongest programme they have yet attempted was given. With the "New World" Symphony of Dvorák, very creditably played, we had two movements from Tchaikowsky's Violin Concerto, the solo part being played by Mr. John Dunn with remarkable go and brilliance, though he shows a tendency to exaggerate *portamento* effects beyond what they will legitimately bear. Miss Lilian Wormald was the singer. At the last of the Harrison concerts, on the 15th ult., the Harrison Orchestra made its appearance, and gave some remarkably smart and finished performances of popular orchestral pieces under Mr. Jaeger's able conductorship. Mr. de Greef played Grieg's Pianoforte Concerto with sparkling effect, and Miss Ada Crossley and Mr. Watkin Mills helped to make the concert by far the most interesting of the whole series.

OTHER YORKSHIRE TOWNS.

The Halifax Subscription concerts, which, without much pretension, are as enjoyable a series as any in the West Riding, came to a close on February 27, when Mr. Leonard Borwick and Mr. Plunket Greene gave one of their delightful recitals. On the following day the Choral Society gave a concert under most unfortunate conditions, having to undertake Dvorák's "Spectre's Bride" in the absence of the *Bride*! At the last moment a lady amateur who was in the audience pluckily undertook to prevent an utter collapse by singing the soprano part with the exception of the two solos. Mrs. Drury got through her trying task most creditably, but could not, of course, make up for the unfortunate mishap. The other soloists were Mr. Gwilym Richards and Mr. Andrew Black, and Mr. T. Smith conducted. The "Walpurgis Night" was also included in the programme and was sung with fair success. The Northgate End Orchestral Society, a Halifax institution with a rather clumsy title, gave a concert on the 8th ult., of which Schubert's "Unfinished" Symphony was the most important feature. The performance was creditable, but not remarkable for variety or refinement of tone. Madame Edith Mellor sang and Mr. Priestley conducted.

Schubert's "Unfinished" Symphony, which is a special favourite with amateur societies, was also given, on the 7th ult., by the Keighley Orchestral Society, and was played with precision and fair intelligence, though without a sufficient observance of the strong contrasts that are so characteristic a feature of the music. Miss Louise Dale sang very gracefully, and Mr. Henley played very cleverly a series of violin solos whose object was less to charm than to startle. Mr. Summerscales conducted with marked ability. On the 13th ult. the Keighley Musical Union resuscitated Benedict's "St. Peter," under Mr. Alfred Benton's conductorship. The principals, Miss Florence Lancaster, Miss Margaret Kay, Messrs. Brearley and Douglas Powell, were all efficient, and the performance seems to have been quite worthy of the Society's repute.

At Huddersfield the Subscription concerts have been running their accustomed course. An unusually high level was reached in the annual visit, on February 27, of the Hallé band, which, under Dr. Richter's consummate leadership, gave superb performances of Tchaikowsky's "Pathetic" Symphony, Brahms's Variations on a Haydn chorale, and some familiar overtures. Madame Duma was the vocalist. On the 13th ult. Mr. Plunket Greene sang in his usual interesting style. On the 16th ult. the Huddersfield Choral Society gave "Judas Maccabæus," with Madame Emily Squire, Miss Muriel Foster, Messrs. W. Green and David Hughes as principals. The chorus-singing, under Mr. Bowling's baton, was as remarkable for power and force as it generally is, especially in Handel's music, which shows to advantage the strong points of the Society, and does not unduly expose its weak ones. The Glee and Madrigal Society, on the 20th ult., gave some admirable examples of part-singing, powerful, yet refined,

and without the exaggerations so often indulged in. Mr. Ibson conducted.

The Dewsbury Choral Society, which is one of the highest in its aims and most efficient in its performances in the West Riding, fell somewhat short of its repute at its last concert, on the 6th ult. Owing, no doubt, to the illness of the conductor, Mr. Chadwick, the chorus was hardly up to its work, and both Goring Thomas's "Swan and the Skylark" and Stanford's "Revenge" showed signs of unfamiliarity. Mr. G. H. Hirst, the Society's former conductor, who has done so much to raise it to its present state of efficiency, conducted, and gave a fine reading of the "Oberon" Overture. The most striking feature of the concert was the fine singing of Miss Agnes Nicholls, whose performance of the florid soprano part in Thomas's work and of the familiar "Ah! fors'è lui" was full of verve and brilliance. The Morley Society, which Mr. Benton conducts, combined, on the 15th ult., the popular "Hiawatha's Wedding-Feast" and Rossini's "Stabat Mater," and did sufficient justice to both. Miss Jaques, Mrs. Baines, Messrs. Riley and Lycett were the principals. A creditable performance by the Pudsey Choral Union, on the 19th ult., of Coleridge-Taylor's "Hiawatha's Wedding-Feast," preceded by the "Hiawatha" Overture, which had not previously been heard in Yorkshire, deserves record. Mr. A. Jowitt was the conductor.

The York Symphony Orchestra, which forms a convenient outlet for the artistic enthusiasm of the Cathedral organist, Mr. T. T. Noble, gave its second concert on February 21. There was pleasant evidence in both programme and performances of improvement. Mendelssohn's "Reformation" Symphony, the first "Peer Gynt" suite, Mozart's "Magic Flute" Overture, a suite by Olsen, and some of Mr. Noble's incidental music to "The Wasps" furnished a sufficient test of the ability of the persevering amateurs in the orchestra and of the pains taken by their energetic conductor. Miss Knocker played a violin solo and the Minster Choir helped in giving variety to the concert.

MISCELLANEOUS.

A PATRIOTIC concert was given at the Princes' Building, Port of Spain, Trinidad, on February 9, and patronised by Their Excellencies Sir Hubert Jermingham, K.C.M.G., Lady Jermingham, Vice-Admiral Sir Frederick E. D. Bedford, K.C.B., and the officers of the North American and West Indian squadron, Major-General Sir Francis C. Scott, K.C.B., K.C.M.G., and the officers of the local forces. The concert was in aid of the wives and children and the widows and orphans of soldiers and sailors fighting in South Africa. There was a strong chorus and orchestra, under the direction of the Rev. Canon Dooley, assisted by the Police band, under Mr. S. Grainger, and the Admiral's band from H.M.S. "Crescent." The songs included Boyce's "Heart of Oak," "Rule, Britannia" (arranged by Vincent Novello), "God save the Queen" (Costa's arrangement), Mackenzie's "Empire Flag," and the "Soldiers' Chorus" from Gounod's "Faust." In addition to the following "The Meteor Flag" (sung by Dr. Doyle) was composed to words written by Mr. L. M. Fraser, by His Excellency Sir Hubert Jermingham. Mr. A. W. Selton, honorary secretary of the concert committee, was responsible for the words and music of another novelty, "Britannia's Daughters," sung by Mrs. Dooley. Mr. S. Grainger produced two pieces, "The Volunteers' March" (played by the Police band) and "Canada's aid to the Empire," with its popular and rollicking chorus. This song was most effectively sung by Mr. J. K. Horsford. The building, which was decorated in an elaborate and appropriate manner, was packed with a most enthusiastic audience, and the pecuniary result amounted to the satisfactory sum of between £300 and £400. During the evening "the hat" was passed round, and yielded in addition £38 15s. 5d., and a watch!—the latter a very timely gift.

MR. JOHN S. BUMPUS read the concluding portion (Part II.) of his paper on "Irish Church Composers" before the Musical Association, on the 13th ult. In the course of his survey the erudite lecturer referred to several Dublin musicians, including John Spray, the Robinsons, and Sir Robert Stewart. Amongst the amusing stories

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related of Dr. John Smith, one of the predecessors of Professor Prout in the Chair of Music at Dublin, Mr. Bumpus gave the following—but in order to show its point, it should be stated that Professor Smith was *not* a profound theorist. One day, Dr. Smith received a letter purporting to have come from Rossini, thanking Smith, in fulsome terms, for his “magnificent and standard work”—a treatise on harmony. He regretted that it had not been written when he (Rossini) was young, as it would have saved him all the trouble he had experienced in the study of music! Rossini concluded by invoking “heaven’s blessing upon the name of Smith, which,” said he, “will go down with a halo of glory to the latest posterity!”

ROYAL COLLEGE OF MUSIC.—Free Open Scholarships have been awarded, after competition, as follows:—Pianoforte: Ethel M. Brigstock, London; James Friskin, Glasgow; and Clara E. Smith, London. Singing: Mildred F. Evans, Manchester; Julia E. B. Hall, Bristol; Seth Hughes, London; Norman E. Ridley, Gateshead; and Harold E. Wild, Manchester. Organ: George Dyson, Halifax; and Walter B. C. Wiltshire, Brighton. Violin: Vera L. D. W. Evans, London; and Valentino Gennari, London. Violoncello: Charles G. Blackford, London. Flute: George Ackroyd, Bradford. Trumpet: Frank R. Moore, London.

ROYAL ACADEMY OF MUSIC.—The competition for the Llewellyn Thomas Prize took place on the 12th ult., when the prize was awarded to Ethel Wood (a native of Holmfirth). The competition for the Goldberg Prize took place on the 5th ult., when the prize was awarded to W. R. Maxwell (a native of New York, U.S.A.). Mr. Maxwell was also successful in obtaining the Evill Prize at the competition on the 12th ult. The Emile Sauret Prize has been awarded to E. Spencer Dyke (a native of Plymouth).

MISS KATIE SMITH proved herself a resourceful and competent artist at a recent Queen’s Hall Sunday evening concert. Owing to the sudden hoarseness of the principal soprano during the concert, Miss Katie Smith, who had been singing in Parker’s “Holy Child,” promptly came to the rescue and sang the solos in the “Stabat Mater” with skill and success, although she had not previously appeared in Rossini’s work.

A LECTURE was delivered at Islington Presbyterian Church Lecture Hall, by Mr. H. E. Mackinlay, organist and choirmaster of the church, on the 5th ult., the subject being “The Life and Work of Schubert,” with musical illustrations.

FOREIGN NOTES.

BERLIN.—Eugène d’Albert’s new one-act music-drama, “Cain,” was produced for the first time at the Royal Opera, on February 27, under Dr. Muck’s direction, with great success.—Two new works were included in the programme of the Philharmonic concerts, under Herr Nikisch’s direction, on the 4th ult.—viz., a Symphony in G minor, by F. Gernsheim, and Tchaikowsky’s Overture “Hamlet.”—A concert, devoted exclusively to works by Antonin Dvořák, was given on the 2nd ult., under the direction of Herr Nedbal, at the Beethoven Saal, and included the Bohemian master’s E minor Symphony, “From the New World,” the symphonic poem “Die Waldtaube,” the Violin Concerto (Op. 53), finely played by Herr Carl Hoffmann, and other pieces, many of them entirely unknown here hitherto.

COLOGNE.—A new choral work by Friedrich Koch, entitled “Sonnen Lied,” was produced with considerable success at the eighth Gürzenich concert, under Dr. Wüllner’s direction, last month. The words have been taken from the “Solar Song” in the “Edda,” and the music, which includes solo numbers, is both characteristic and melodious.

CREPELD.—A new choral composition, with orchestra, by D. Müller-Reuter, was produced for the first time by the Concert Society, on the 2nd ult., and received with great favour, it being a highly effective and finely instrumented work of the romantic order. It is entitled

“Hackelberend’s Begräbniss,” and deals with an episode in Julius Wolff’s weird poem “The Wild Huntsman.”

DORDRECHT.—A performance was given on February 25, by the Maatschappij tot Bevordering der Toonkunst, of August Klughardt’s remarkable new oratorio “Die Zerstörung Jerusalems,” the audience being throughout most enthusiastic in their appreciation of the work.

FRANKFORT-ON-MAIN.—An interesting feature of the eighth Museum concert of the season, last month, was the performance, by the pupils of Julius Stockhausen’s Academy, of a number of compositions by Palestrina, Gabrieli, Schumann, Loewe, and Brahms, illustrative of vocal styles of different periods, which was greatly appreciated. The veteran professor, Germany’s greatest vocal teacher, conducted with youthful energy, and received quite an ovation from the audience.

GENOA.—A new “Requiem,” by the Maestro Giuseppe Ceccherini, produced a very marked impression on its first performance, recently, at the Church of St. Annunziata, under the composer’s direction.

GÖTTINGEN.—The Bach-Verein gave its twenty-fifth public performance last month, when the programme included the cantata “Herr Jesu Christ” and several numbers from the “Hohe Messe.” During the fifteen years of its existence, this excellent society has produced over fifty of the great Leipzig Cantor’s cantatas, not a few of them having never been previously performed in public.

GRAZ.—At the concert of the Musik-Verein, on the 7th ult., highly favourable notice was taken of a “Sonata quasi fantasia,” for organ, by Ludwig Neuhoft, finely interpreted by Professor Degener, the leading organist in this city. In the opinion of many musicians present, the Berlin composer has raised himself with this composition into the front rank of contemporary German composers for the instrument.

MAYENCE.—Three performances were given recently, by the combined forces of the Liedertafel and Damen-Gesangverein, of Mendelssohn’s oratorio “St. Paul,” under Dr. Volbach’s direction, and with Professor Messchaert, of Amsterdam, amongst the solo interpreters. Two of these performances were given at the “Volks Concert,” an excellent institution, intended chiefly for the working classes, where the charge for admission (about 4½d.) includes a copy of the book of words!

MILAN.—Don Lorenzo Perosi has completed the score of another oratorio, “Christ’s Entry into Jerusalem,” which, together with the preceding one, “The Slaughter of the Innocents,” is to be first produced, next month, at the newly-decorated concert hall dedicated exclusively to the performance of the young Maestro’s works.

MUNICH.—A remarkable new operatic work—viz., the three-act “legend” entitled “Buddah,” the poem by T. von Hornstein, the music by R. von Hornstein, was produced for the first time on the 5th ult., at the Royal Opera, with great success.

PARIS.—Under the able and zealous direction of M. d’Harcourt, excellent performances were given recently by the Oratorio Society, at the Church of St. Eustache, of Berlioz’s “Requiem” and of a portion of Gounod’s oratorio “Mors et Vita.” At the concert taking place on the 15th ult. a new oratorio, “La Terre Promise,” written to words selected from Biblical texts, by M. Massenet, was performed for the first time, producing a very favourable impression.—An interesting feature of the historical concerts, now being organised in connection with the forthcoming “World’s Fair,” will be the performance of the most noteworthy patriotic hymns and choral compositions, emanating from the period of the Revolution and of the Consulate, and including works by Méhul, Cherubini, Lesueur, Gossec, Martini, and others.—“Euphrosine et Coradin,” one of the earliest and most charming comic operas by Méhul, was revived at the Théâtre Lyrique last month, with great success.

PRAGUE.—The first performance took place, on the 3rd ult., at the Czech National Theatre, of a characteristic and somewhat novel musical stage-work, entitled “Babicka,” set to music by Adalbert Horák. The piece consists of a series of idyllic scenes from Bohemian peasant life, not too palpably idealised by the national poet, Božena Němec, to which the composer has wedded his characteristic and, in parts, highly effective music. The work is not an opera, in the conventional acceptance of the term, but a peculiarly

national production, in which the rising Czech element asserts itself to good purpose. Needless to add that both poet and composer were recalled after every one of the three acts.

ST. PETERSBURG.—Wagner's "Tristan und Isolde" was given for the first time at the Marie Theatre, on February 28, in the Russian language, and received with considerable reserve by an audience accustomed to operatic music cast in a somewhat lighter vein. The translation of the book, by M. Tchechichin, is considered an excellent one.

THE HAGUE.—Two "model performances" were given last month of "Fidelio," by the members of the very active Wagner Society, under M. Viotta's inspiring direction. Queen Wilhelmina, herself an accomplished and enthusiastic musician, was present at the first of these performances, which attained a very high standard of excellence.

VIENNA.—A new composition, for chorus, soli, and orchestra, entitled "Frühlings-Begräbniss," by A. von Zemlinsky, to a poem by Paul Heyse, was a principal and most successful number in the concert given last month by the Gesellschaft der Musikfreunde, the composer conducting his own work. At the concert of the Tonkünstler Verein, on the 1st ult., an interesting Sonata for pianoforte and violoncello, by the Viennese composer, Hans Fink, had the good fortune of meeting with the approval of both amateur and professional musicians present. A new Pianoforte Sonata, by Jacob Foerster, was introduced by Fräulein Kernld, at her recital of the 7th ult., and proved a valuable addition to the literature of the instrument.—A new monument to the memory of Mozart, in the shape of an ornamental fountain, surmounted by a statue of the master, is to be erected in the centre of the Mozart Platz, in the vicinity of the Paulaner Kirche, the necessary funds for the purpose having already been voted by the City Council.

OBITUARY.

WE regret to record the death of DR. HORACE HILL, of Norwich, which occurred with tragic suddenness—he died while he was driving home from the railway station—on the 16th ult., at the age of sixty-seven. Dr. Hill, who was a native of Norwich, is best known outside the city as the chorus master of the Norwich Festival, a position to which he was appointed for the Festival of 1881, and which he has since held. He conducted some societies in and around Norwich, including, for some years, the Lynn Philharmonic Society. He composed an oratorio, "Nehemiah," and a cantata, "A Song of Praise"; the latter and some smaller works had the distinction of being performed at various Norwich Festivals. The deceased musician, who graduated Doctor in Music at Cambridge in 1878, was much esteemed in Norwich, where his genial presence will be greatly missed.

The death is announced, on the 10th ult., at Copenhagen, in his ninety-fifth year, of JOHANN PETER EMIL HARTMANN, one of the most gifted, and certainly the most popular of national Danish composers. The scion of a family of musicians, originally German, he studied under Spohr at Cassel. He subsequently made his *début* as a composer in his native Denmark with the successful production of the operas "Ravnen" and "Liden Kirsten," the latter particularly enjoying great popularity, as did, later on, the national ballets "Valkyrien," "Folkesagen," and others of his numerous works, both for the stage and the concert-room. He was for many years director of the Copenhagen Conservatorium, and up to within a year or two of his death regularly performed the duties of organist at the Church of our Lady, he being a consummate master of the "king of instruments." Among his numerous pupils were the family of the reigning King of Denmark, including Her Royal Highness the Princess of Wales. Hartmann was the father-in-law of Niels W. Gade.

EUGENE VIVIER, the famous hornist, died on the 4th ult., at Nice, aged eighty-three. Some of the effects produced by him on his beautiful, but difficult instrument were altogether unique, and have never been satisfactorily explained, the artist himself carefully guarding the secret.

CHARLES JEAN BATISTE DUCHEMIN, for many years prominent in the musical life of Birmingham, died at Edgbaston, on the 16th ult., aged seventy-two.

LEOPOLD GRÜTZMACHER, the excellent violoncellist, well known to London amateurs, died on February 26, at Weimar. He was for a great number of years a leading member of the Grand Ducal Orchestra.

The death occurred on February 20, at Dresden, aged eighty, of CLARA WIECK, the widow of Friedrich Wieck, the renowned pianoforte teacher, and stepmother of the late Clara Schumann.

The death is announced, on the 6th ult., at Berlin, of Commerzienrath CARL BECHSTEIN, the founder and chief of the great pianoforte manufacturing house in Berlin. He had nearly completed his seventy-fourth year.

On the 21st ult., at 65, Comeragh Road, West Kensington, JOSIAH CLIPPINGDALE, aged sixty-six.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BARNET.—Mr. W. R. Drifill's Choral Society gave a highly satisfactory performance, on the 8th ult., of Franco Leon's "Gate of Life," preceded by Mendelssohn's "Hymn of Praise." The principal vocalists were Miss Stella Maris, Mr. Douglas St. Aubyn, and Mr. J. W. Hall. Miss L. Barnetto Bowden and Mr. Fred. Gostelow presided at the pianoforte and organ respectively. The singing of the choir gave evidence of careful and efficient training, which reflected great credit on the conductor, Mr. Drifill.

BATH.—The Choral and Orchestral Society gave its last concert this season on February 26, in the Assembly Rooms, when the chief piece in the programme was Dvorák's "Spectre's Bride." Both chorus and orchestra gave a spirited performance of the cantata, and Mrs. Hutchinson, Mr. E. Branscombe, and Mr. W. Llewellyn were efficient exponents of the solo parts. The orchestra was also heard with effect in Tschaiowsky's suite, "Casse-Noisette." Mr. Harry T. Sims, who conducted, deserves credit for the excellence of the performance.

BOURNEMOUTH.—Mr. Dan Godfrey, Jun., the popular conductor of the Municipal orchestra, gave a Benefit concert at the Winter Gardens, on February 24, when there was a crowded and enthusiastic audience. The programme included "Marche Heroique," by Miss Craigie Ross, Tschaiowsky's "1812" Overture, and the third movement from the "Pathetic" Symphony. The artists who assisted were Mrs. Helen Trust, Mr. Mandeno Jackson, Madame Newling, and Mr. Bantock Pierpoint (vocalists), Miss Craigie Ross (pianist), Mr. Charles Fletcher (violinist), and Mrs. Charles Sugden (reciter). During the seven years that have elapsed since Mr. Godfrey was appointed, nearly 4,000 concerts have been given, including nearly 300 Symphony concerts—a splendid record.

CALNE.—The Musical Society (which is in its fourteenth season) gave an excellent rendering of Sir A. Sullivan's "Golden Legend" on February 27, and the conductor, Mr. W. R. Pulletin, who had been indefatigable in the preparation of the work, is to be congratulated on the success of the performance. The solo vocalists were Miss Maggie Jaques, Madame Marie Hooton, Mr. Edward Branscombe, and Mr. Dan Price, all of whom did justice to their parts. The singing of the chorus was admirable and the orchestra (ably led by Mr. J. W. Duys, of Bath) did excellently throughout.

CAMBERLEY.—On the 14th ult., in aid of the Soldiers' and Sailors' Help Society, Haydn's "Creation" was successfully performed by the Yorktown and Camberley Choral Society, in the Drill Hall. The orchestral portions of the work were rendered by the string band of the Royal Military College, Sandhurst (by kind permission of the Governor, Lieutenant-General Sir E. Markham, K.C.B.), assisted by a few members of the Ladies' Amateur Orchestra. The soprano solos were sung by Madame Blanche Powell and the tenor and bass solos by Messrs. Harry and George Stubbs respectively. Mr. H. L. Steele was at the pianoforte and Mr. A. Lake conducted.

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CHORLTON-CUM-HARDY (Manchester).—The Choral Society gave its second concert this season on the 10th ult., at the Public Hall. Mendelssohn's "Hymn of Praise" and "Loreley" were the works performed, the principal vocalists being Miss Rosa Travis, Miss Ethel Coulter, and Mr. Harry Tudor. The choruses were sung with marked precision and adequate expression. The accompaniments were played by a quintet of strings, pianoforte (Miss Norquoy), and organ (Mr. G. F. Walter). Mr. T. M. Ferneley conducted with skill and alertness.

COLCHESTER.—The Essex Musical Union, which has lately been formed, gave its first concert on the 22nd ult., when Coleridge-Taylor's "Hiawatha's Wedding-Feast" was the principal feature of the programme. A chorus of nearly 100 voices and an orchestra of about thirty performers gave an admirable performance of the work under Mr. E. Pennington Nunn's conductorship, showing ample proof of the thorough training during the year. The solo was sung by Mr. W. R. Maxwell, who made a most favourable impression in the exquisite tenor song. The band, which was strengthened by several London professionals, gave an excellent rendering of the accompaniments, and played some effective pieces in the second part, which included Cowen's English Dances, and Elgar's "Imperial March." This successful start of the Society should do much to encourage its members to further exertions and uphold the efforts made by Mr. Nunn in the cause of music in the locality.

GATESHEAD.—The Vocal Society gave a concert on the 14th ult., when Mendelssohn's "Walpurgis Night" was performed, together with a miscellaneous selection, which included the part-songs "Eldorado" (Pinsuti), "The river floweth strong" (Roland Rogers), and "It was a lover and his lass" (Joseph C. Bridge). The choir displayed much intelligence and excellent tone and indicated the care taken by their trainer, Mr. Newton Laycock, who conducted. The solo vocalists were Miss Emily Forster, Mr. F. Fallas, and Mr. John Browning, and Mr. J. E. Hutchinson accompanied.

ORMSKIRK.—The Musical Association, under the conductorship of Mr. W. Ormesher, gave its second concert of the season at the Institute, on the 6th ult., the chief piece being Coleridge-Taylor's "Hiawatha's Wedding-Feast," which was very well interpreted. The chorus rendered the different movements in a bright and intelligent manner, the piano chorus previous to the tenor solo being especially well sung. The beautiful solo was feelingly interpreted by Mr. Robert Hurst, and the orchestra throughout played the accompaniments in a most capable manner. The most important feature of the second part was the performance of Mendelssohn's first Pianoforte Concerto, Miss Garside playing the solo part very brilliantly, especially the last movement, which had to be repeated.

READING.—A concert was given by the Erleigh Musical Society, on the 6th ult., in aid of the Mayor's War Fund. The programme included Elgar's "Banner of St. George," which was excellently performed by the chorus and orchestra. Miss Marian Lindars very ably presided at the pianoforte, and the conductor, Mr. G. Stanley Brewer, merited high praise for the success of the performance. The miscellaneous part of the programme included several vocal and instrumental pieces, which were well rendered, and the concert was concluded with Sullivan's "Song of Peace," by chorus and orchestra.

ULVERSTON.—The Choral Society gave a concert on February 23, in the Drill Hall, when the chief feature in the programme was Gade's cantata "The Crusaders." The music of this cantata is so fresh and original, and yet within the capabilities of all fairly good choral societies, that the work should claim more frequent recognition. The chorus sang throughout admirably, and in the scene of Rinaldo's enchantment, the female voices in "The wave sweeps my breast" and the sterner sex in "The Crusaders' Song" displayed to advantage the good qualities of each section of the choir. The small string orchestra rendered the delicate accompaniments in a thoroughly efficient manner, Miss T. Hubi-Newcombe, Mr. T. Henry Brearley, and Mr. Wardley rendered full justice to the solos, and the performance was conducted with ability by Mr. Edmund Telfer.

WELLS.—The Musical Association gave its first concert under the conductorship of the Rev. T. H. Davis, the new Cathedral organist, on February 27, when the programme included Coleridge-Taylor's "Hiawatha's Wedding-Feast," in which the tenor solo was well sung by Mr. Partridge, a vicar-choral of the Cathedral; Brahms's "Song of Destiny," and two part-songs by the same master. The chorus sang in a manner which proved that they had given much time and attention to their task. The orchestra gave admirable renderings of Schubert's "Unfinished" Symphony and Grieg's "Peer Gynt" suite (No. 1). A novel feature of the programme was the performance of Schumann's "Märchenbilder" for violin and pianoforte, by Mr. Osborne and the Rev. T. H. Davis. At the final rehearsal the orchestra and chorus presented Mr. Davis, their conductor, with a silver-mounted baton, on the occasion of his recent marriage.

WORTHING.—A very good performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" was given at the Theatre Royal, by the Worthing Choral Society, on February 21. The chorus acquitted themselves admirably, the balance and quality of tone being exceptionally good, and the clear enunciation of the words being excellent. The orchestra, which numbered nearly forty, was thoroughly efficient, and Dr. Sawyer lent valuable aid at the organ. The beautiful solo "Onaway! Awake, beloved!" received justice at the hands of Mr. Edgar Barnes. Mr. F. D. Carnell conducted with much care and ability.

ANSWERS TO CORRESPONDENTS.

ANXIOUS.—(1) Tchaikowsky's "Chant san paroles" and "Romance in F minor" are arranged for the organ by Mr. E. H. Lemare, in Nos. 8 and 9 of his *Recital Transcriptions for the Organ*. (2) We do not know of a "Josiah Bates who lived about 100 years ago." Is the portrait to which you refer one of Joah Bates (1740-1 to 1799)? (3) Yes, Concone's *Studies* are excellent. See also "Forty Melodic Exercises" by Panzeron, edited by Randegger (two books) and Henschel's "Progressive Studies for the Voice" (Parts 1 and 2). You should state the kind of voice in ordering either of these books. (4) Yes, you had better apply to the publishers for permission to use the poems, as the copyright in them may not have expired.

S. W. S.—(1) Yes; the six sonatas for the violoncello by J. S. Bach, published by Breitkopf and Härtel, are original compositions for the instrument. The three sonatas by Bach in the Peters edition were originally composed for the viol da gamba, or violoncello, and harpsichord. (2) Yes; Schumann's "Fünf Stücke im Volkston" (Op. 102) were written for violoncello and pianoforte. They have been frequently performed by Signor Piatti at the Popular Concerts, therefore they can be played. As a motto to the first, Schumann has put "Vanitas Vanitatum."

ORGANIST.—(1) The "best" University at which to take the degree of "Mus. Bac." is a matter of opinion, and qualified by certain contingencies which are obvious. (2) For the study of musical history for such an examination your reading should be wide and not limited to one book. Consult Hawkins's "History of Music," James E. Matthews's "History of Music," Grove's "Dictionary of Music and Musicians," Rockstro's "History of Music," and of the note-book type, Bonavia Hunt's "Concise History of Music."

H. C. F.—The characters in "Charles Auchester" are presumed to be as follows:—Seraphael = Mendelssohn; Charles Auchester = Joachim; Clara Benette = Jenny Lind; Anastase = Berlioz; Aronach = Zelter; Starwood Burney = Sterndale Bennett; St. Michel = Costa; and Maria Cerinthia = Fanny Hensel, Mendelssohn's sister. The authoress of the book was Miss Elizabeth Sara Sheppard, who died, aged thirty-two, on March 13, 1862. She wrote the novel at the age of sixteen.

MUSICA.—(1) You had better write to the Registrar of the Royal College of Music for the desired information. (2) Mr. Franklin Taylor's "Primer of Pianoforte Playing" gives some useful hints upon the fingering of arpeggios and other pianoforte matters.

H. R.—(1) *All three of the Nottebohm books on Beethoven are procurable, and may be obtained through Messrs. Novello; but they are only available in the German language.* (2) *In order to acquire facility in playing from the different clefs you could not do better than make a start with "Examples in Strict Counterpoint," by Gordon Saunders (No. 41 of Novello's Primers). You could then go on to the scores you mention.*

F. P.—*We are unable to trace at present the original source of Bishop's glee, "Full of doubt and full of fear." It formed one of a collection of his glees published in 1839, and it was probably a portion of the salvage of one of his numerous operas. This may account for the ambiguity of the words when the glee is sung as a detached piece. If we succeed in finding anything more concerning its origin, we will let you know.*

"CORK."—(1) *The history of the baton and its introduction on the Continent is not very get-at-able. The few references to Mozart as a conductor by Otto Fahn, his great biographer, do not expressly state whether the composer used a baton or not. The history of the introduction of the baton into England is given in THE MUSICAL TIMES for 1896, p. 372.*

A. J. C.—*Lipinski's "Concerto Militaire in D (Op. 21)" may be played thus:—First movement, crotchet = 144; second movement, crotchet = 96; third movement, crotchet = 152. Grieg's Sonata for violin and piano-forte (Op. 13).—Lento, crotchet = 48; Allegro vivace, crotchet = 176; Allegro, crotchet = 132; and Allegro animato, crotchet = 168.*

MAY.—*Beethoven's "Andante in F" (Op. 35) is a freely constructed movement, chiefly in the variation form. Schumann's "Arabesque" (Op. 18) is written in a form somewhat analogous to that of the Rondo.*

P. A. W.—*The Secretary of the Folk-Song Society, Mrs. Kate Lee, 8, Victoria Road, Kensington. Mrs. Lee will gladly reply to any enquiries in regard to the Society.*

F. M.—*You are quite right. "Rule, Britannia," was composed by Dr. Arne (see its history in the present issue). Vincent Novello arranged the air for four voices.*

J. T. G.—*Pinsuti's part-song, "Tell me where is fancy bred," may be sung at about crotchet = 100, with perhaps a slightly lower speed at the dolce cantabile.*

ORGANIST.—*There does not appear to be any historical work extant as to "music and its employment in connection with, or its application to Freemasonry."*

R. D.—*The songs by Henry Russell about which you enquire are published at prices from 3d. to 6d., and may be obtained from any music-seller.*

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STUDENT.—*You could not do better than take a course of study such as you suggest under Professor Karl Klindworth, at Potsdam.*

E. S.—*The words and the music of "Yankee Doodle" are published by F. Williams, 32, Great Portland Street, price one shilling.*

L. R. A. M.—*We regret that we cannot trace the publisher of "Short Exercises on Sight-reading," by A. E. Horrocks.*

VOCALIST.—*We strongly advise you not to have anything to do with the institution to which you refer.*

A. H. H.—*The majority of Wagner's works are published by Messrs. Schott and Co. A few questions are held over.*

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CONTENTS.

	Page
Alfred Gibson (with special Portrait, Extra Supplement) ..	225
"Rule, Britannia" (with Portrait of Dr. Arne) ..	228
"What is Art?" ..	231
Organ Accompaniments.—II. By E. H. Lemare ..	233
Occasional Notes ..	235
British Music Publishers ..	238
Church and Organ Music (with view of St. George's Chapel, Windsor) ..	239
Reviews ..	242
The late Major Day (with Portrait) ..	245
Royal Choral Society—"Song of Hiawatha" ..	246
"The Redemption" ..	256
Sir Hubert Parry on "Neglected By-ways in Music" ..	247
Philharmonic Concerts ..	256
The Bach Choir ..	256
Queen's Hall Symphony Concerts ..	256
Crystal Palace Concerts ..	257
Royal Artillery Band ..	257
Popular Concerts ..	257
Royal College of Music ..	257
London Concerts ..	257
Suburban Concerts ..	259
Music in America ..	259
"Belfast ..	260
"Birmingham ..	260
"Bristol ..	261
"Dublin ..	261
"East Anglia ..	261
"Edinburgh ..	262
"Glasgow ..	262
"Gloucester ..	262
"Hereford ..	262
"Liverpool and District ..	263
"Manchester ..	263
"North of Scotland ..	263
"Northumberland and Durham ..	263
"Nottingham and District ..	264
"Oxford ..	264
"Sheffield and District ..	264
"Staffordshire ..	265
"Wales ..	265
"Yorkshire ..	265
Four-part Song—"The Lark and the Nightingale."—By Reginald Somerville ..	249
Four-part Song—"How dear to me the hour."—By Alicia Adelaide Needham.—(Extra Supplement.) ..	
Miscellaneous ..	266
Foreign Notes ..	267
Obituary ..	268
Brief Summary of Country and Colonial News ..	268
Answers to Correspondents ..	269
List of Music published during the last Month ..	270

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DAILY TELEGRAPH.

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MORNING POST.

A composition teeming with imagination, rich in its instrumental colouring, new in its harmonic texture, and unconventional in its form. The music seems to throb with passion. Though placed almost at the end of a long concert, when the attention of the audience might well be fatigued, it achieved a great success. M. Ysaÿe, who played the solo part to perfection, was recalled again and again.

OBSERVER.

Mr. Pitt's Ballade will assuredly enhance his reputation. It is an earnest, deeply felt piece, the polyphonic texture of which shows a mastery of modern methods and an instinct for colour that promise great things. Mr. Pitt has long been recognised as a "coming man." We think it time to class him among those who have "arrived."

SUNDAY TIMES.

Mr. Pitt's piece strikes a deeper note of passion, and abounds with more or less striking climaxes, set forth amidst much glowing orchestral colour, whilst here again individuality of feeling is a welcome feature.

GUARDIAN.

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THE WORLD.

Mr. Percy Pitt's Ballade is a passionate and poetical utterance which makes one think still more highly of him. He is a past-master of harmony, and his skill in orchestration is quite out of the common; and both these qualities appear in this Ballade, together with a vein of poignant melody and a dramatic sense which had not hitherto been in evidence.

YORKSHIRE POST.

Mr. Pitt's Ballade is of an entirely different character. Its themes express deep emotion, agitation, passion, and that peculiar phase of romantic feeling that is so wonderfully depicted in Wagner's "Tristan and Isolde," but which as yet lacks a name. They owe their effect, however, in large part to the polyphonic treatment that marks their harmonisation, and the rich though sombre hues of the orchestral colouring.

MORNING LEADER.

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THE TIMES.

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DAILY TELEGRAPH.

Well wrought and ingenious are all these variations, exhibiting in a very high degree Mr. Elgar's fertility of resource and the ample freedom of his method. As those who had previous experience of their author expected, the variations are quite modern in style and texture. . . . will certainly add to the composer's reputation.

DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter aside added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.

They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.

The variations are always interesting, well-contrasted, and scored with a real sense of tone-colour, and some of them are quite beautiful by themselves, apart from all considerations of form and structure.

GUARDIAN.

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HOW DEAR TO ME THE HOUR

FOUR-PART SONG

THE WORDS WRITTEN BY THOMAS MOORE

PRIZE ARRANGEMENT OF AN ANCIENT IRISH AIR, *FEIS CEOIL* (IRISH MUSICAL FESTIVAL), 1900

BY

ALICIA ADÉLAÏDE NEEDHAM.

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Andante con molto espressione.

SOPRANO. *p* How dear to me the hour . . when day - light

ALTO. *p* How dear to me . . the hour . . when day - light

TENOR. *p* How dear to . . me, . . how dear to me the hour when day - light

BASS. *p* How dear to me the hour when day - light

Andante con molto espressione.

PIANO. (ad lib.) *p*

dies, And sun - beams melt a - long . . the si - lent . . sea, For

dies, And sun - beams melt . . a - long . . the si - lent sea, For

dies, And sun - beams melt . . a - long . . the si - lent sea, For

dies, And sun - beams melt a - long the si - lent sea, For

HOW DEAR TO ME THE HOUR.

Extra Supplement.

then sweet dreams of . . o - ther days . . . a - rise, And mem' - ry

then sweet dreams of . . o - ther days, sweet dreams a - rise, And mem' - ry

then sweet dreams of . . o - ther days a - rise, And mem' - ry

then sweet dreams a - rise, And mem' - ry

breathes her ves - per sigh to . . thee,

breathes her . . ves - per sigh . . to . . thee, *mf*

breathes her ves - per sigh, her sigh . . to . . thee, *mf* Sweet

breathes her ves - per sigh, her ves - per sigh to thee, For then . . sweet

For then . . sweet dreams of o - ther . .

Sweet dreams of o - ther days, . . sweet dreams of o - ther . .

dreams of o - ther days a - rise, . . for then . . sweet dreams . . of

dreams of o - ther days a - rise, for then . . sweet dreams of o - ther

cres. *f*

(4)

HOW DEAR TO ME THE HOUR.

poco rit. *a tempo.*

days . . . a - rise, And mem - 'ry breathes her ves - - per

poco rit. *a tempo.*

days . . . a - rise, And mem - 'ry breathes her ves - - per

poco rit. *a tempo.*

days . . . a - rise, And mem - 'ry . . . breathes, and mem - 'ry breathes her

days a - rise, And mem - 'ry breathes her ves - per sigh, her

poco rit. *a tempo.*

sigh . . . to . . . thee. And as I watch the

sigh, her ves - per sigh to . . . thee. And as I watch . . . the

ves - per sigh to thee, to . . . thee. And as I . . . watch, . . . and

ves - per sigh, her sigh to thee. And as I watch the

line . . . of light, . . . that plays A - long the smooth wave

line . . . of light, . . . that plays A - long the smooth wave

as I watch the line of light, that plays A - long the . . . smooth wave

line of light, that plays A - long the smooth wave

(5)

HOW DEAR TO ME THE HOUR.

Extra Supplement.

toward the burn - ing .. west, I long to .. tread that gold - en ..

toward the burn - ing .. west, I long to .. tread that gold - en ..

toward the burn - ing west, I long to .. tread that gold - en ..

toward the burn - ing west, To tread

path .. of rays, And think 'twould lead to some .. bright

path. that path of rays, And think 'twould lead to .. some .. bright

path of .. rays, And think 'twould lead to .. some bright isle, some

that path of rays, And think 'twould lead to some bright isle, to ..

isle of .. rest! I

isle .. of .. rest! That gold - en path of

isle .. of .. rest! To tread .. that gold - en path of

some bright isle of rest! I long .. to tread that gold - en path of

(6)

poco rit.

long . . to tread . . that gold - en . . path . . . of rays, And

poco rit.

rays, . . I . . long . . to tread . . that gold - en . . path of rays, And

poco rit.

rays, . . I long . . to tread . . that gold - en path of rays, And

poco rit.

rays, I long . . to tread that gold - en path of rays, And

f

poco rit.

a tempo. *mf* *rall.* *mp*

think 'twould lead to some . . bright isle . . . of . . rest!

a tempo. *mf* *rall.* *mp*

think 'twould lead . . to some . . bright isle, to some bright isle of . . rest!

a tempo. *mf* *rall.* *mp*

think 'twould lead . . to some bright isle, to some bright isle, some isle of . . rest!

a tempo. *mf* *rall.* *mp*

think 'twould lead to some bright isle, to some bright isle, some isle of rest!

a tempo. *mf* *rall.* *mp*

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